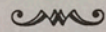


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INTRODUCTION

The Cleveland Museum of Art was fortunate in its first Director, Frederic Allen Whiting, Director from 1914 until 1930 when he retired to assume the Presidency of The American Federation of Arts. While not a museum-trained man, he had an instinctive knowledge of what a museum should be with his long experience as President of the Boston Society of Arts and Crafts. He laid a solid foundation for the nascent museum.

A remarkable Board of Trustees under the Presidency of a far-seeing lawyer, Judge William B. Sanders had incorporated the Museum in 1913. Hinman B. Hurlbut in 1881, John Huntington in 1889, and Horace Kelley in 1890 each had bequeathed funds for an art museum, each presumably without the knowledge of the others. Through the wisdom of Judge Sanders, these trusts became interlocking, and one museum, The Cleveland Museum of Art, with possibility of greatness, instead of three minor museums, was brought into being, the names of the donors being recorded in adequate, lasting, but inconspicuous fashion. The name of the donor, therefore, did not impose itself, with a result that future donors, large and small - and there have been many, - could and would associate themselves with an all-inclusive civic project. The Board of Trustees and Mr. Whiting as well, had the advice and aid of Henry W. Kent, Secretary of The Metropolitan Museum of Art whose wisdom, knowledge, and understanding of the essentials of museum techniques were all important.

The Cleveland architects Hubbell and Benes, and their Boston colleague, Edmund B. Wheelwright, who designed the facade of the Museum, worked with Mr. Kent and Mr. Whiting and the resultant plan, basic in its simplicity, remains a model among museums to this day.

Mr. Whiting was particularly insistent on a Garden Court, his happy idea although much against the wishes of the architect. In 1958 when a wing was built upon the plans of the Cleveland architects Hays and Ruth, it was their desire to preserve in its integrity the original plan, adding effectively the necessary gallery and service areas.

Mr. Whiting understood the necessity of surrounding himself with competent men. J. Arthur ~~W.~~ MacLean, formerly in the Museum of Fine Arts Boston, became the first Curator, and he and Langdon Warner began the development of the Oriental collections. Langdon Warner was sent to the Far East to make purchases in the Oriental field. With them began the development of this section of the Museum which has continued under the stimulus of the three succeeding Curators: TheodoreSizer, Howard C. Hollis and Sherman E. Lee who as Director since 1958, has continued this growth in brilliant fashion.

Mr. MacLean had another great gift, that of organization of records and card files and working with Frank J. Pool, the first Registrar, Cleveland has been and continues to be a model in these fields.

The author was called to The Cleveland Museum of Art on February 1, 1919 as Curator of Decorative Arts. He became Acting Curator of Paintings in 1923, was Curator of Paintings in June 1925 and the Director from 1930 until his retirement in 1958. Upon assuming the Directorship he relinquished the Curatorship of the Paintings Department but retained that of the Decorative Arts.

Mr. Whiting made other appointments which made a mark in the development of the Museum. Lawrence Park was appointed non-resident

Curator of Colonial Art in 1919, and he ably developed that department until his early death in the Fall of 1924.

Ralph T. King, a Trustee, and an important collector in his own right, founded The Print Club in 1920 and became the first Curator of Prints and Drawings, with William McKee as Assistant Curator. Mr. King gave up his post in December, 1921 and William McKee became Acting Curator, being called almost immediately to be Curator of Prints in the Art Institute of Chicago. Theodore Sizer followed him in October, 1922 as Curator of Prints and Oriental Art and when he left in 1927 to assume^{eventually} the directorship of the Yale Art Gallery, Henry S. Francis followed as Curator of Prints, in his place. Mr. Francis resigned in 1929 and was at the Fogg Museum for several years as assistant to the Directors, fortunately returning in 1931 as Curator of Paintings and Curator of Prints and Drawings, to develop magnificently two great departments. With him as Assistant and then as Associate Curator, Leona E. Prasse and later Louise S. Richards as Curator made a mark for themselves in their field of prints. Mr. Whiting was broad gauge in his desire to develop the Museum from many sides. Howard Carter, who later discovered the tomb of Tutankhamen, was responsible for the first acquisitions in the Egyptian section. Harold W. Parsons advised in relation to purchases for the Classical Department. He became Foreign Advisor in 1925, until he retired in 1941, and he was very helpful in bringing things of importance to the various Curators attention. Mr. Thomas W. Surette established the Music Department and he was followed by distinguished Curators, Douglas Moore, Arthur W. Quimby, and Walter Blodgett.

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Most Mr. Whiting saw the need of an adequate Library and today because of that initial impetus it has become one of the finest museum libraries. He was basically an educator primarily interested in work with children. Mrs. Emily G. Gibson, and later a genius in the person of Mrs. Louise M. Dunn, aided by Mrs. Gibson's daughter Katherine G. Wicks made that a department of vital importance. Rossiter Howard followed as Curator of Education and Assistant Director. Thomas Munro took over the Education Department in 1932. He was brought with the purpose of putting adult education on an equal footing with the children's work and his appointment as a Professor in Western Reserve University at the same time on the initiation of the Museum, was the first step in the cooperation between these institutions which has been greatly broadened by Sherman E. Lee.

Miss Gertrude Underhill who had worked in the ^T department turned her efforts to the development of the Textile Department, and after her retirement in 1947, Miss Dorothy G. Shepherd was appointed in that year and has made that department one of the most important in the country.

All of these facets of a great museum were envisioned by the first Director, and even if the developments have at times followed different directions, under succeeding administrations, a tribute should be paid to his pioneer viewpoint and to the soundness ^{balance} and breadth of his interests.

The Museum has had six Presidents, two lawyers and four collectors: Judge William B. Sanders; J. H. Wade; John L. Severance; William G. Mather; Harold T. Clark; and Emery May Holden Norweb. Each has added materially in the development of the Museum, a lawyer at a time when legal qualities were

most needed, the collector Presidents to give a brilliant vision of the artistic direction which has made the Museum what it is. the complete story of France."

This book is dedicated to them and to their fellow Trustees, to my very able successor as Director, Sherman E. Lee, to the Members of the Staff mentioned and unmentioned, so many more should have been recorded. It is the story of the development of the Museum's collections in the first fifty years of its existence.

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Only a few have a provenance which leads back to the ages when they were created. Only a few have a certain place of origin. Research can add date, country, region, school. Works by known artists can be placed in approximate relation to their other works. Very often the knowledge of the collection through which an object has passed lends vivid additional color and interest.

The very fact, however, that The Cleveland Museum of Art has come into being in recent years, - it was founded in 1913 and opened in 1916 -, make easily available much of the data which concerns its acquisitions, data which should be recorded for posterity. The forming of the private collections which are now a part of the Museum have a known story. The personality and tastes of donors are clearly remembered. These things, extra things, but important in themselves add another interest to the individual object. Works of art bought, and rightly bought for themselves alone, for their beauty and significance achieve thereby an added dimension. Through the knowledge of these facts,

STORIES BEHIND THE MUSEUM COLLECTION

"If the pillars of Notre-Dame de Paris had a voice, they could tell the complete story of France."

These words of Viollet-le-Duc could apply in much the same manner to The Cleveland Museum of Art. If the objects contained within the walls of The Cleveland Museum of Art could speak, they would recount some of the great moments in the history of the world. But alas these objects are mute, and their major means of communication are in large part through their significance and their beauty as works of art.

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the Museum itself acquires a more intimate, more personal quality. It becomes in a sense a great private collection available for all those who care to study it. It is a collection bought for itself, not bought like stocks and bonds for a presumed profit. Bernard Berenson recognized this when he wrote in a letter to the author, "The Cleveland Museum of Art has a special quality among American museums for each object which it contains has been bought because it was loved." Objects have not been bought to fill out a series. They have been secured for themselves alone.

This particular quality again makes the search for the origin of objects acquired, for the establishment of the when and where, especially rewarding. One of the main tasks of the staff of a museum is to do this and when the facts fall together and the work of art takes its place as of this or that period and from this or that country, that moment is exciting. However, although works of art will always continue to exist for themselves alone, there are also the warm and personal things associated with them that should be remembered as well.

The Holden Collection

The Holden Collection was the first gift to the new Museum, presented by Mrs. L. E. Holden on December 5, 1914, two years before the Museum actually opened. Mr. Holden had been a Trustee and ^{Chairman} ~~a member~~ of the Building Committee but he died sadly in 1913 shortly after the work of erecting the Museum had begun. For the two years after the actual gift ^{the entire collection} ~~it~~ was loaned to the Metropolitan Museum of Art in New York with the additional purpose of assuring

the proper condition of the paintings when the inauguration of the Museum should take place.

H. A. Hammond Smith, their restorer, was entrusted with this task. It was during those years when they were hung in the Metropolitan that I came to know them well, never dreaming that in the future I was to be so closely associated with them. Some work was necessary, cleaning, varnishing, as they had been housed for years in a small building on the Holden estate in Bratenahl. Lawrence Hitchcock many times told of playing handball there with the Holden boys on the only wall where there were no paintings. One hesitates to think of what damages might have occurred.

Mrs. Liberty E. Holden had seen the collection of paintings in Boston in the Boston Foreign Art Exhibition of 1883-84 and had been fascinated by them. It was the second part of the group of Italian Primitives brought to America from Florence by James Jackson Jarves. He had not been able to sell his first collection shown in Boston in 1860 and 1863 and embarrassed financially he had to deposit the pictures as security for a small loan in the Gallery of Yale University in New Haven. He held back three pictures, however, eventually to be the nucleus of a second collection, pictures which he believed to be by Leonardo da Vinci, Botticelli and Holbein. These were included in the pictures later bought by Mr. and Mrs. Holden. However, the attributions changed as the years have passed. The Leonardo da Vinci became a Francesco Napolitano; the Botticelli became one of the finest pictures by Botticini; and the Holbein became a Moroni, although that last attribution could change. But even with the sale of the second

collection, Mr. Jarvis could never redeem the pictures left in New Haven as collateral. The result was that Yale University became the fortunate possessor of a collection many, many times the value of the original loan.

The thing all important for Cleveland, however, was that Mrs. Holden having finally persuaded her husband, had the courage and the vision to purchase the collection. Yet, it is still remarkable that the collection had found no buyers in Boston, so proud of herself as the so-called Athens of America. Instead it was in this city far away, a city in the Western Reserve of Connecticut, an unknown and unregarded region somewhere west of the Hudson River to the average cultured Bostonian of that day.

Even before the Museum was built the pictures began to be talked about. Mr. and Mrs. Bernard Berenson made a visit to Cleveland in 1904 and Mr. Berenson later included a few in his list of Italian paintings. A note in Mary Berenson's Diary, Wednesday, January 20, 1904, records the visit. "Spent the day with Miss Jones and the L. E. Holdens, where we found the rest of the Jarves Collection, a number of very decent things - most interesting. He is a fine vigorous shrewd old man of over 70, New England by birth, but one of the makers of the Middle West. Seeing pictures tired B. B. more than anything else has done."

A sure quality seemed to guide Jarves' buying for the majority of his purchases were sound pictures, panels or canvases, in a surprisingly good state of preservation. Originally, the pictures had apparently been put in condition for exhibition and sale by the same restorer in Florence, in the 1880's or earlier.

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in 1929 a masterpiece had been added to the Museum in her honor.

This seems likely as, when restorations were made, they almost always followed the same patterns. Was this for European taste or was it to make them palatable for a more Puritan morality? The breast of a nursing Virgin was painted out. The line of a décolletage was raised a bit. The youthful St. John had a wisp of drapery added around his middle. Other bits of drapery were added where they could be helpful. The most amusing addition of all was the enlarging of the waist of the Virgin in the painting by Lorenzo di San Severino the Younger. The restorer added at least four inches, two on each side. A wasp-waisted Virgin did not seem correct.

The thing which matters, however, is that the the pictures were sound, and as the years have passed, whenever one of them has been restored, it has almost always come out better than before. A painting by Colantonio di Fiore, for example, was shown to be in almost perfect condition by the x-ray. The only damages were a number of small worm holes. The original restorer in hiding them had painted them out with a full brush. This circle of restoration gradually changed in color. A new restoration followed, slightly larger in area to cover the discolored paint. This, in turn, discolored, and the chain of restorations continued until the panel was almost entirely repainted. The careful removal of these successive repaints by William Suhr^{in the Director's office} revealed an exceedingly important picture in impeccable condition. The original skin has been preserved in all its freshness.

Mrs. Holden lived to a great age, 94, and before her death on June 25, 1932, it was a great pleasure for her to know that in 1929 a masterpiece had been added to the Museum in her honor,

in part from the Income from the Fund she had established on December 3, 1927 but largely a gift of her five children then living. It was the great Tondo by Filippino Lippi which Bernard Berenson called the masterpiece of the artist in an Essay in the Revue Archeologique in 1900. It had been acquired by Samuel D. Warren of Boston from the Palazzo Sant' Angelo in Naples under the name of Ghirlandaio. Mrs. Holden wrote rather touchingly in relation to it at that time. "The pride of my life will be in being attached to the Museum." *I only saw her once at the wedding of her granddaughter Debra White.*

Few pictures have a more tormented and yet picturesque history. Samuel D. Warren was President of the Trustees of The Museum of Fine Arts in Boston and after acquiring the Tondo it was hung in an unheated room in his home on Beacon Street. Its condition was extraordinary, so that its preservation became a fetish to its owner, - it had never been cradled or restored except to a minimal extent. Everyone expected that it would be added to the collections of the Boston Museum. Who ever dreamed then that eventually it would go to that seemingly distant city beyond the Appalachians? Instead Mr. Warren left it to his wife and she in turn bequeathed it to her four children. Whether it was this joint possession or not, there was an irrevocable family quarrel which divided the family in two, - quarrels, seemingly, can happen even in the best of Boston families. Whatever the reason, Edward P. Warren bought the share in the Lippi from his brother Fiske, and his sister Cornelia that of her brother Samuel. Then, in a paraphrase of the words of St. Matthew they literally shook the dust of Boston and of Beacon Hill from their feet and moved permanently to England. Their ^{ne} brother and sister

made identical provisions in their wills, their share of the picture would be left to whomsoever of them should survive.

Mr. Warren did not, however, sever his connections entirely with the Boston Museum and the collection of gems and many classical objects were secured because of his connoisseurship as advisor. The painting, however, was held inviolate. Miss Warren predeceased her brother and he kept the painting in his country house at Lewes in Sussex, England. Many trips were made there by Joseph Duveen to persuade him to sell, trips as plain Joseph Duveen, as Sir Joseph, but to no avail. Mr. Warren could afford to forego the premium that the future Lord Duveen of Milbank could and did offer. His one desire was that the picture would go to a museum where climatic conditions would never disturb its superlative condition.

When Mr. Warren died he left the Tondo and his personal property to H. Asa Thomas. Harold Woodbury Parsons, associated by friendship with Mr. Warren and advisor to the Cleveland Museum, brought the picture to the Museum's attention. He sent a small painted replica so that it might give a more exact idea of the color. This was shown to Roberta Holden Bole, (Mrs. B. P. Bole) Trustee of The Cleveland Museum of Art and a daughter of Mrs. Liberty E. Holden. She was the member of the family who more than all the others had literally caught fire artistically under the impulse of her mother and the inspiration of the collection. As she said, "From that little building in Bratenahl, we all started on voyages of discovery. Travel, reading, dreams all centered there."

None of the family had seen the picture but Mrs. Bole's faith persuaded her brothers and sisters to contribute equal shares and to leave the matter in the hands of the Curator and the Director. One thing she said, "Mother must never know how much it cost. She would be shocked." Yet today how many times it is worth the price which was paid?

My trip to Lewes House with Mr. Parsons after Mr. Warren's death brought the purchase to fruition and this great masterpiece returned to the United States to become one of the major pictures in the Cleveland Collection. H. Asa Thomas had thus followed the wishes of Mr. Warren, that the picture should go directly to a museum. None of the power-packed machinations of Sir Joseph Duveen could budge him as Executor and heir.

Directly after the picture was bought, Mrs. Bole made a trip to California to see her mother, then blind. When the name Filippino Lippi was mentioned her face brightened, and she recalled delightful days in Florence, in the Badia, in Santa Maria Novella, among the masterpieces of the Uffizi. The family was happy and during the days of the depression, Mrs. Windsor White, one of the daughters, said: "How fortunate it was that the picture was bought when we did, for today it would be impossible." The picture was purchased in 1929 but it was not shown until 1932, the year of Mrs. Holden's death. It happily hung in the Director's office during those intervening years.

Mrs. Bole was one of the few people who best understood the policies of the Museum and the necessity for flexibility in the terms surrounding gifts and bequests. She remembered the often

repeated story of J. H. Wade when he presented his pictures to the Museum in 1917. One of the Trustees proposed a vote at that historic meeting that certain rooms should always be set aside as the J. H. Wade Galleries. Mr. Wade quietly rose and said, "Gentlemen, I appreciate the honor you wish to do me, but I would prefer that the objects which I have given should be shown in the various galleries where they belong." It was a historic decision which has subsequently left all gifts without restrictions. Mrs. Bole ^{had} worried that certain of the terms in her mother's gift were too binding. Through her influence, Mrs. Holden, then living, formally changed the terms of her gift so as to leave the ultimate decision to the Trustees and to make it possible to show the Holden Collection wherever it should be shown in the Museum. That this was wise, the years have made clear, as additional objects have been purchased from the funds left, not only by Liberty E. Holden but by Mrs. Holden as well.

The particular character of Cleveland as a city, and the quality of these civic leaders who fused into one Museum three separate donations, has thus had a major part in the Museum's development. Few museums have been so blessed in their early trustees and in the policies which they instigated and carried out. Cleveland, in verity, is a city which has faith in its cultural aims and it has been generous in providing means to carry them out. The Museum is a private museum, built and completely supported by private means. This, of course, is an American pattern, but Cleveland has developed it in a quite outstanding fashion. R. L. Duffus writing about the qualities and peculiarities of American cities characterized Cleveland in the words of Hermione, the famous

creation of F. P. Adams in the Watchtower of the old New York Sun: "Every Clevelander before he goes to bed asks himself, 'Have I cooperated or have I failed.'" It can be said with truth that Cleveland has fully cooperated in the creation of its Museum.

This same ability to work together has marked the staff through the years of the Museum's life. There have been few bitter personal quarrels, few tense antagonisms. When writing an account of stories behind the Museum Collections, by its very nature much of the story must be personal. That is unavoidable. Yet it must be always remembered that the Museum is the creation of many elements and that trustees, curators and directors have worked together, each in his proper field, for a result bigger than any individual.

The Art Dealer

The part of the art dealer in the building of a museum or private collections should never be forgotten. The day of the chance acquisition of a great masterpiece in some hidden or out of the way place is almost completely over, - the art world is too well organized for that. The great works of art which dealers have acquired are beloved children. The really great dealer loves them passionately. The question of dollars and cents plays a certain part, unquestionably, and that is natural. But they want their children to marry well, and their personal satisfaction is at its height when the acquisition is a love match. Then they can drop their responsibilities with a light heart.

Georges Wildenstein, René Gimpel, Charles Rannochel, Hans Stiebel, A. S. Drey, the father, and Paul and P. A. Drey the sons, John Kraushaar, Frank Mehn, Marie Sternex. They have all passed to

The passionate interest in the work of art as such and the profound interest in the collector or in the museum collection into which the object passes are qualities which set many of these men apart. Many of the well known figures are dead but there are many others who continue in the same tradition. A sale is no mere commercial transaction. It is a bond of deep and profound mutual understanding, and of lasting personal satisfaction. Hauke, Vladimir Slakhovitch, R. A. Eisberg and

These men and women had their part in the creation of something which will last. Very often, when mutual trust was established, they set apart things for a special client, quietly, never saying a word, never pushing a sale. Very often they were willing to wait months in the certainty that an affirmative decision would come in due time. They created their monuments too, anonymous yes, but no less significant for that fact. One can never express sufficiently the debt of gratitude to those who have helped Cleveland, to those who have trusted the Museum, to those who have made it possible for the Curator to study and consider before they presented objects for purchase. had come

The list of honor is long but mention must be made of men like Emile Rey, Arnold Seligman and his son Jean, martyred during World War II, Paul Byk, Jacques Seligman, Vicomte d'Hendicourt, Adam Paff, Raphael Stora, G. J. Demotte and his son Lucien, Z. M. Hackenbroth, Julius Goldschmidt, Saemy Rosenberg, Jacob Hirsch, Joseph Brummer, Paul Rosenberg, Mitchell Samuels, Felix and Georges Wildenstein, Ben^Ré Gimpel, Charles Henschel, Hans Stiebel, A. S. Drey, the father, and Paul and F. A. Drey the sons, John Kraushaar, Frank Rehn, Marie Sterner. They have all passed to

their reward but their place has been taken by others such as Erich Stiebel, Paul and Marguerite Mallon, Adolf Loewi, Francesco Romano, Germain Seligman, Kirk Askew, Mrs. Elizabeth Drey, John Wise, Roland Balaes, Herbert Bier, Frederick and Betty Mont, Heinrich Eisenmann, Richard Zinser, Daniel Wildenstein and Louis Goldenberg. It is a distinguished roll which should be broadened to include men properly outside the world of dealers as such, the late César de Hauke, Vladimir Simkhovitch, H. A. Elsberg and Italico Brass Sr. One cannot name all who have aided but it is a long and honorable list.

The Heyday of the Art Dealer

The connoisseur and dealer Emile Rey, New York partner of Arnold Seligman, Rey and Company, was an outstanding personality in the first decades of the century. Anyone who ever experienced his kindness, his consideration, his unfailing aid can never forget him. He was one of those who had been associated closely with J. P. Morgan in the heroic days of collecting in America. He had worked as well with Henry Walters and other famous collectors. Many of the objects in The Metropolitan Museum of Art had come from or through his firm. The friendship of a man such as Mr. Rey therefore gave additional perspective to many objects with which I was necessarily concerned as a young man, Assistant Curator in the Decorative Arts Department of the Metropolitan Museum before World War I. Working at the Metropolitan was working largely with things collected and not in collecting itself, yet that in itself was the greatest of good fortune, because it gave background and a standard of quality.

ivory, - ivory from the tusk of a walrus - the material as such,

It must have seemed to Mr. Rey that the great days of mass collecting had gone forever with the disappearance of such figures as Mr. Morgan and Mr. Walters. Yet there was the hope that some new fledgling might develop possibilities as a collector and certainly a new museum might develop and have infinite chances for the future. Such ideas are surely always a part of a dealer's philosophy but in Mr. Rey's case it was allied to real friendship and a desire to help for the mutual advantages of each. If the Cleveland Museum purchased wisely from him in later years, it was due to Mr. Rey's patience and concern. It was clear cut business with friendship added, with a complete understanding of the ethical relation which must exist between the two parties concerned. It was the first of many such friendships.

The other side of the picture is instructive. The New York representative of a well known Parisian firm listened to the usual cry that there was no money. Excellent as well as good pieces of minor importance had been shown. Some of the latter had been offered as gifts, bait, bribes for greater purchases. Even then the advice of Mr. Rey given so many times had prevailed - avoid bargains by purchase or gift. This was the sense of the Trustees, J. H. Wade, John L. Severance, Ralph T. King, William G. Mather. They saw the Museum in greater perspective and in their possession of ample means and in their knowledge of what money could do, they were not afraid to pay when there was money or to aid when there was the opportunity which a great object gave.

One of the first important medieval purchases for Cleveland was made in 1922. Mr. Rey showed a series of four reliefs in ~~horse~~ ivory, - ivory from the tusk of a walrus-, the material as such,

unfamiliar. The pieces were immensely intriguing. Monumental in scale, even if tiny in size, the Christ in the Mandorla could have been enlarged and would have graced the tympanon of a great cathedral. What was the basis on which to judge them? Was there a criterion?

Many years before, with not the faintest idea that life would ever be passed in museums, my family^{and I} was crossing the ocean. A conversation of my mother and two older brothers with the then Director of the Metropolitan Museum of Art, Sir Casper Purdon Clark, turned on the joys and trials of collecting. Sir Casper said something which supplied that criterion. "There are three kinds of objects to buy; those of which you are sure at first sight; those about which you have a moment of doubt; and those which seem possibly wrong. But only in the first category and then check up with every means in your power to be sure that you are right. The museum men must have a nose for authenticity and the mind to support his nose." These may not be Sir Casper's exact words but they were his exact meaning.

These morse ivories had overwhelmed me. I had a veritable Uberraschung, a word which expresses perfectly the emotion when a work of art sweeps you off your feet. The ivories did that in no uncertain fashion. Somehow they must come to Cleveland. How was the question? Yet they would and must. How many times that faith^{was to} come true?

Unsure of the material from which they were made, Sir Casper Purdon Clark's words came back, as they have many times since. There was no element of doubt as to their authenticity. That

was certain, but they were still a puzzle. Emile Rey set certain questions at rest. A comparison with similar pieces in the British Museum answered all other doubts.

Morse ivory in its texture is different from elephant ivory. It does not have the uniform consistency of the latter, the center being softer than the outer shell, a variation which gives it its character. The figures in the Cleveland pieces are carved in the hard outer envelope and the background is in the waxlike inner core. This, of another consistency, had another color, only slightly differentiated, to be sure, but sufficient to throw the figures into relief.

J. H. Wade, President of the Museum Trustees, checked the information, went to New York, went to the Metropolitan. He firmly backed the recommendation to buy with the statement that there was nothing as fine of this type in the Metropolitan. Of course they have things which Cleveland could and never can equal but these small ivories were of the best quality and stood up with the best. They were bought and labelled "Gift of J. H. Wade," bought from a fund he had just established.

Through the years it has been pleasant to follow these pieces through many comparisons. The British Museum pieces were looked at with O. M. Dalton, the great expert on ivories and on Byzantine Art in his office at the British Museum. He agreed unqualifiedly that the Cleveland pieces were among, if not the most distinguished in the entire related group. All of them go under the name, the Melk Group, although they are by an artist or an atelier whose origin undoubtedly was in the Lower Rhine. The name comes from the

fact that the only documented pieces are those which decorate a Portable Alter, formerly in the Treasury of Melk, that great baroque cloister in Lower Austria, which from its headland dominates long stretches of the Danube. The Cleveland pieces brought a visit there in the days before World War II. It was a pilgrimage which paid rich dividends as well, for from it came a greater knowledge of Austrian baroque, of which Melk is such a distinguished example. Dr. Wolfgang Krönig, a pupil of Adolf Goldschmidt the great authority on ivories, had been suggested by him as a qualified travelling companion for me, and his knowledge and connoisseurship has been an aid for many years. He knew how to unlock every gate. The Portable Alter^a was taken out of the vitrine so that it could be studied close at hand.

There was no chance, then, that the Convent would ever feel the necessity of selling this piece. But that came to pass with the desperate need of money to preserve its very fabric^{after the second World War}. It was sold and immediately acquired by Mr. and Mrs. Robert Woods Bliss for their Museum, Dumbarton Oaks in Washington, D. C.

How to Induce Gifts

A technique still to be learned, however, was how to induce gifts. Needless to say it was of all importance in a Museum that had minimal purchase funds. Certainly one had to be sure of your material. Obviously the object or objects must be well presented. Casual references could perhaps plant a seed. But how to know the exact psychological moment when the individual could be approached and then to be able to take advantage^{always} without seeming to, of that moment. It was a puzzling problem.

There had already been several Decorative Arts purchases from the small Museum funds and there was no money left. Yet I had been fascinated by two Marble Heads, French, early XVI century, School of Michel Colombe, and had asked Mr. Rey if he would lend them to Cleveland for several months for exhibition. I merely hoped, hoped that someone would be found who would have an interest in them.

William G. Mather telephoned that he was bringing friends to the Museum; was I able to take them around? He came with his sister and two out-of-town guests. They were extremely interested, and the time passed quickly. Mr. Mather in passing wandered over to the two Heads and asked, "What are these?" I told him that they were called the Heads of Heloise and Abelard, principals in the famous and tragic love affair, -Abelard, founder of the University of Paris, and Heloise, daughter of a Canon of the Cathedral of Notre-Dame de Paris. While I didn't believe in this designation, I said that at least it didn't hurt their beauty and perhaps added a touch of glamor. Mr. Mather asked from what part of France they came. That was the puzzle then and the puzzle now. Obviously they were close to the sculptor Michel Colombe who had worked in the region of the Loire but the Heads were more delicate, warmer, more subjective. I remarked, as an aside, that someone had mentioned a possible connection with the Church of Brou where followers of Michel Colombe had worked. Mr. Mather countered with the first lines of Matthew Arnold's poem, The Church of Brou:

"Down the Savoy valleys sounding,
Echoing round this castle old,
'Mid the distant Mountain-chalets
Hark! what bell for church is tolled?"

and he continued with the last lines of the first part

"On the tomb two forms they sculptured,
Lifelike in the marble pale
One, the Duke in helm and armour
One, the Duchess in her veil."

We looked a few minutes longer and passed on to other things.

Several days later Mr. Mather came to the Museum, asked the price of the Heads and gave them to the Museum. I learned my lesson. Be relaxed. Don't try to sell. Let the objects sell themselves.

Later in January 1922 the two Heads were published in the Bulletin of the Museum. By return mail a letter came from Paul Vitry, Curator of Sculpture in the Musee du Louvre, excited over the Heads and asking if he could have two sets of plaster casts made of them as he wished to study them more closely. His greatest work had been done on Michel Colombe and his school and needless to say they interested him tremendously. The next summer when I visited him in his office in the Louvre, the two casts were on his desk and he had given the second set to the Musee des Sculptures Comparee at the Trocadero.

J. H. WADE, the Ideal Collector

Mr. Wade had been long disturbed by the absence of adequate Purchase Funds. To supplement them he had established in 1920 a fund bringing in some \$30,000 a year. Two years later in 1922 he very graciously said that he was so happy with the purchases made in his name, that he was adding enough to bring the principal of his fund to \$1,000,000 but on one condition that \$600,000 be raised as endowment for maintenance, of which he would give \$200,000.

\$725,000 was raised. He recognized immediately the necessity of developing at the same time funds for purchase and for maintenance; one could not do without the other. When Mr. Wade gave the purchase fund which bears his name he made one request and that was that the objects bought during his lifetime should be labelled Gift of J. H. Wade. He enjoyed the fun of the chase. He loved the excitement of new, unexpected and fascinating things. He had the enthusiasm and desire to probe, to study, to move into new fields of knowledge. But above all he had the wonderful quality of trustfulness. He never suspected people. When he believed in you and your story, you had the security which faith can give. To a curator there can be no more rewarding experience. He never forced a decision, understanding full well the delicate balance which the relation between trustee and professional staff involved, a relation which is too often forgotten in many museums. Further than that as donor of the fund, he wished above all never to seem to dictate a decision. Few men had his modesty, few indeed his instinctive wisdom. His fund was the first great fund for purchase and from that action stems the greatness of the Cleveland Museum.

The Limoges Enamel Cross was another acquisition from Arnold Seligman, Rey and Company through the Wade gift. It was bought in 1923. Emile Rey had in a way prepared the way, for he had recounted some of the stories concerning it. It was regarded then, as it is now, as the greatest of all Limoges Crosses, the only complete cross with the four terminal plaques present, in a condition nothing less than perfect. It was one of the capital pieces in the famous collection of M. Spitzer. After his death

and at the time of the dispersal of the collection in 1893, Mr. Morgan had entrusted Mr. Rey with a commission to buy it. He had regretfully to let it pass, as the family wished to reserve the piece. Years later, after Mr. Morgan's death, Mr. Rey was able to acquire it, with the dream that it would find its way to Cleveland.

The piece was of course well known from reproduction. There were the fragmentary crosses in the Metropolitan Museum. Naturally it had been necessary, years before, to study these and other associated pieces, - the pieces then shown in the Galerie d'Apollon in the Louvre, the Cross a fond vermiculé in the Poldi-Pezzoli in Milan, the last certainly one of the most magnificent crosses which exists. But one can never be quite ready when one sees for the first time something well known in reproduction and in literature. One can never quite expect the power which a great work of art exerts, the impelling force, the impact which comes from the seeing and the feeling. How tragic and sad it is for those who live from books, from reproductions, from photographs, who have never been carried away by the esthetic and emotional experience, who intellectualize without feeling the true force of genius. Certainly many of those who enjoy do not know as much as those who live within the covers of a book. Certainly everyone needs what the book, the reproduction, the photograph can give, but it is the give and take between the object and the viewer, the response to the genius which brought the piece into being, which makes that genius live anew.

It would be futile, too, to say that knowledge of technical details and technical means is of no importance. It is, because through it often an esthetic experience can be enhanced. The

knowledge and recognition of what champleve enamels is, is therefore of interest, the way the ground of the copper plate was dug out, filled with powdered glass, each portion mixed with the particular metallic oxide which with firing would bring the desired color. The simple fact that in the Spitzer Cross the figures are enamelled and the background left plain and gilded, throwing into relief the colors of the enamelled figures, is significant. The very fact of knowing that this is typical of late twelfth and early thirteenth enamels in Limoges, and that later in full XIII century the reverse process came in, when the background was enamelled and the figures engraved, enables intelligent differentiation. The later method was obviously a technical short cut and simplification. But all these facts are but the husk which hides the kernel. What matters is not how the artist worked, it is what he did. Mediocrity and genius use the same technical means. Mediocrity may even be better at times in a technical sense. However the man of genius dreams his dreams, he senses, and from his soul and his yearnings comes the sensitively felt object which is his goal.

A fine book has been written in late years, Les Croix-Limousines de la Fin du XII au debut du XIII, by Dr. Paul Thoby. The Wade Cross was reproduced on the paper jacket, and the author has used the Cleveland piece as the measure of quality for the entire field he covers.

The Ivory Casket, which belonged to Monseigneur Bethune in Ghent, Belgium, was another piece well known in literature. The very fact that such an object might come upon the market was unlikely indeed. Yet it did. Money again was not available for the purchase but the

combined gifts of J. H. Wade, John L. Severance, William G. Mather and F. F. Prentiss made the acquisition possible in 1924.

These caskets with rosette decoration are among the most characteristic productions of the second Byzantine Renaissance in the X-XIth centuries, following the awakening, at the time of Emperor Basil the Ist of the powerful Macedonian dynasty. What had been intriguing from the first were the similarities with several small plaques in the Morgan Collection, scenes with the story of Adam and Eve, individual plaques of great quality. Their presence in the Morgan Collection had already demanded the studying of all the related pieces. The Bethune Casket was without question the most perfectly preserved of those with religious subjects; only one plaque was missing. A similar coffret in Darmstadt lacked quite a number. There was another in bad condition in Leningrad. Finally in the Museo Oliveriano in Pesaro there were several fragments from a similar box.

The type was interesting, a simple well proportioned rectangular shape with a sliding top, the rosette decoration framing the box and the individual plaques as well. The scenes identified by their iconographical details and inscriptions in Greek had to do with Adam and Eve, and the story of Cain and Abel. Dalton had published it in his Byzantine Art and Archaeology. He had also actually pointed out to me a diagonal cupboard in his office in the British Museum. "The Casket was stored there for safekeeping during all War I. Monseigneur Bethune sent it to us with the hope that we might acquire it for the British Museum. Alas the price was too high, and we were unable to raise the sum necessary. I have always regretted it as we have nothing comparable."

was finally taken in 1453 A.D., those who had secreted this table

What were these caskets used for? It is impossible to say but it seems very probable that the caskets with profane subjects were used for jewels, whereas those with religious subjects may very well have had some ecclesiastical use, to hold relics or merely to house religious objects of quite unusual importance.

The acquisition meant pleasant hours in pre-war Darmstadt with its wonderful museum, their coffret of course of special interest. A further trip down the Adriatic coast to Pesaro brought the inevitable visit to the Oliveriano and happy comparisons there. The result was the personal knowledge that the Cleveland piece stands unquestionably in the first rank.

The Burgundian Table Fountain ranks as one of the most remarkable purchases that the Museum has ever made. It also was bought in 1924. One wonders and wonders what its history must have been. Unearthed in the gardens of a palace in Constantinople, buried by necessity, it was excavated by good fortune without any material damage. The first time it was shown at Raphael Stora's, Boulevard Haussmann in Paris, it was only three quarter cleaned. The remains of the ball of earth which had so miraculously preserved it were still about it; it had been offered to the Louvre in a much less cleaned condition. Marquet de Vasselot, Curator, later regretted his inability to consider it. Their Committee was not certain how it would turn out when all the earth was removed.

One can understand the reason why it was buried. In those tragic years under the Paleologi, when the Eastern Empire was tottering to its fall, this and many another object must have been tucked away in secure hiding-places in a time of growing terror. The Turk was everywhere, rescue was impossible. When Constantinople was finally taken in 1453, A.D., those who had secreted this Table

Fountain may not have lived. Certainly they could never retrieve their valuables.

It is a beautiful piece of Gothic design in silver gilt late XIV century in date. The central stem holds three levels, the upper, a tiny crenallated terrace with minute spouting animals. The second and third levels, progressively larger, have balustrades each decorated with panels of translucent enamel with subjects which have to do with music or drinking. Fantastic figures bend down to drink or to play musical instruments, recalling their appeal to the senses, - the pleasant sounds of the tinkle of bells and of falling wine or water.

There are tiny animals on the second level who spout upwards and turn minute paddle wheels with silvery bells attached. On the lower terrace, instead, there are tiny nude figures who spout to turn slightly larger paddle wheels and ring their bells as well. What happiness and gaiety it invokes, - great feasts such as the famous Fête de Faisan, the Feast of the Pheasant, when Philippe le Hardi, Duke of Burgundy instituted the order of the Golden Fleece. A piece like this might well have graced such a board and its bells would have charmed the ear, no less than the wine caught with a sparkling splash in a gold or silver cup would have tickled the palates of the guests.

The Table Fountain, as such, has many a literary and historical association. Table Fountains were known and recorded as precious property. One, belonging to Jeanne d'Evreux, Queen of Navarre, was of sufficient value and rarity to be recorded in her Will. Many another must have existed, but only this one in silver gilt has survived. Objects of pride and luxury they were, made only for persons of royal rank or for one of the great nobles.

Harold Lamb in his book, Genghis Khan, The Emperor of All Men, quotes an account of the court of Mangu Khan, the older brother of Kublai Khan, by the monk Fra Rubuquis sent to the East by St. Louis, King of France. Louis IX had taken the Cross and sailed to the Holy Land in 1248. Later he was to die in Tunis on a similar quest. One can well understand his sending Fra Rubuquis, for his interest in the strange and the unknown had unquestionably activated his crusading zeal as well. Fra Rubuquis wrote "Near Karakorum, Mangu Khan had a large court, surrounded by a brick wall, like our priorities. Within that court is a great palace where the Khan holds feasts twice a year, at Easter and in the summer, when he displays all his magnificence. Because it was indecent to have flagons going about the hall of the palace as in a tavern, William Bouchier, the goldsmith of Paris built a great silver tree just within the middle entrance of the hall. At the foot of the tree were four silver lions from which flowed pure cow milk. On the four great boughs of the tree were twined golden serpents that discharge streams of wine of various sorts". What were the technical means by which this worked? One does not know.

The mechanics of the small Cleveland Fountain also raise their questions. A servant under the table could have done the trick in a day when service was expendable, but what was more likely is that some intricate device was used to achieve automatically the desired result. One must remember that strange and fantastic objects of every sort were in tune with the spirit of the medieval man in the West as well as in the East.

It must not be forgotten, too, that in the late IX century

Haroun-al-Raschid, whose name evokes the memory of the Thousand and One Nights, gave gifts to Charlemagne, not only the Horn of a Unicorn, later in the Treasury of St. Denis, but an Automaton as well, which must have charmed and baffled the Court of Bagdad no less than it did the Court of the Emperor at Aix-la-Chapelle.

It is a digression but a charming one, that the present of this Horn of a Unicorn by Haroun, in reality the horn of a narwhal, has been placed in a later age beside the great series of tapestries, the Lady and the Unicorn, in the Musee de Cluny in Paris. A narwhal tusk was offered to the Cleveland Museum, too. Alas, one could only be sorry that it was natural history and legend and so really had no place in an art museum. Had it had a romantic association with such a famous personage as Haroun-al-Raschid, the provenance might have stretched the bars, but it had none. Perhaps it was a moment missed. It seems so now.

How did the Wade Table Fountain get to Constantinople? That is the unanswered question. It is obvious stylistically that it came from a Burgundian workshop. Certainly an object of such luxurious character could only have been made for some great personage. Seymour de Ricci when he visited Cleveland, later wrote that he had found a reference to an embassy to Constantinople from the Court of the Dukes of Burgundy in Dijon, at a particular time in the late fourteenth century which fitted the style of the piece. Could the son of the Duke have brought such an object to the Eastern Emperor? It would indeed have been worthy of such a purpose. Unfortunately Ricci died before he could send the detailed and promised information, and sadly enough the reference could not be found among his papers.

The Fountain was sent to Cleveland with the request that it

not be shown before I returned. The psychology of the first view is tremendous. Unfortunately it was first seen on a table in the midst of a mass of disorderly papers. It was necessary to rebuilt every bridge. The papers were removed. A piece of rich velvet was laid on the table. A pedestal of proper height and proportion raised the Fountain to a requisite height so that it could be seen to the greatest advantage. Mr. Wade asked for the background story which he had not known. Happily the presentation did for him what it had been hoped. He was captivated by its beauty, the uniqueness of the story, the glamor which history and mystery give. The piece was shown to the Accessions Committee and it had the same appeal.

Illuminated Manuscripts

One can never forsee the future. As one looks back, it seems ^{ed} then, that great pictures might be always out of Cleveland's reach. The purchase funds of the Museum were small except for the Wade Fund. The income from that fund had to cover so many fields, and for the moment Mr. Wade desired that it be used in areas other than painting. One thing however did seem possible, and that was the purchase of Illuminated Miniatures. With these one could savor whole sections of European pictural art which could not by any possibility be touched in any other way. Superlative things of Cleveland quality could be secured at modest prices.

Vicente d'Hendicourt and Ada^m Paff brought a series of pages from illuminated manuscripts to show the Museum in 1924. Among them were the later famous Two Saints by Niccolo' di Ser Sozzo Tegliacci, the signed Crucifixion by Niccolo' da Bologna, the Belbello and three other pieces offered at what seems today a

minimal price. Mr. Wade reacted at a glance to their quality. "Buy them at once if you wish to recommend them".

The illuminated miniature collection has since become one of the great specialities of the Museum, initiated by this purchase. Through the years since Mr. Wade's death in 1926 one example after another ^{has} have been added. It was the beginning of a fashion now common in American museums for ^{in Cleveland} ~~this~~ ^{the} first placement in cases with medieval objects of similar date immediately brought a new evaluation of each object. Ivory, goldsmith work, the illuminated page itself seemed to acquire an added dimension.

One of the finest acquisitions came much later in 1934, a Wade Fund purchase; ^{but} it is pertinent to record it here. A note received from Saemy Rosenberg in Venice indicated that perhaps there was something of special interest in Paris. It was a book that he wished Cleveland to see, in which a Count von Kesselstadt had bound together a group of illuminated pages taken from several different manuscripts. He came from Hameln the city made famous by the Pied Piper. A Canon of the Cathedral of Trier, a collector of manuscripts, he bequeathed his collection to the Treasury of Trier in the XVIII century where it now forms ^{part of} the Cathedral Library. What was extraordinary, however, was the contents of the little book, three single pages and two double pages, which probably had been removed by von Kesselstadt himself from his own manuscripts. Later when the book became the possession of the Museum, the pages were separated.

The story or part of the story of the earliest page in this group reads like a detective novel. A purple page with letters in gold, it is VIII century in date, and connects with another page from the same manuscript now in the possession of the Convent

Library in Wolfenbuttel in Germany. The book from which they originally came has never been found; perhaps some future student may run upon a clue. What one does know however is, that these two related pages were used as end papers pasted on the inside of the covers of one of von Kesselstadt's manuscripts now in the Trier Library. Remarkably enough there are two squeezes, in this Trier manuscript. They are the shadows in reverse on the two pages which pressed against them. Like thumb prints they have revealed ~~their~~^{us} part of their story.

The crowning miniature of the series is a page decorated on two sides, a Nativity and a St. Matthew. It is from manuscript 142, now in Trier, illuminated by a co-worker of Conrad von Helmarshausen, a superlative example of Romanesque pictorial art about 1170-1190. The fact that it came from the circle of Duke Henry the Lion, the great Guelph Duke, had precisely indicated it for Cleveland in Saemy Rosenberg's mind, to join the goldsmith work from the Guelph Treasure acquired some years earlier. The golden vermiculated ground designs behind the figure of St. Matthew relate directly to the same designs in the Paten of St. Bernward in Cleveland also probably made at the order of the Duke himself.

One of the happiest things for a curator is to see his interests go on, and William D. Wixom, Curator of Decorative Arts and my successor in that department, with the enthusiastic support of the Director, Sherman E. Lee, continues this interest in manuscripts, and has crowned this section of the medieval collection with the famous Gotha Gospels, purchased in 1962, and the splendid Hours of Ferdinand V and Isabella of Spain, acquired

in 1963.

The Wade Collection - The Stroganoff Ivory

The purchase of a great ivory in 1925, the famous of Art, Byzantine ivory formerly in the collection of Count Stroganoff in Rome is an enthralling story. Word came that the ivory was on the market. The name, Stroganoff, started memory clicking. The books of Dalton, Diehl, Goldschmidt and others were searched. Illustrations ^{of it} were found. The excitement of the chase was on. That such a piece could be for sale seemed almost incredible. It was a dream and a dream which came true.

The immediate source of hope was J. H. Wade. Understanding, simple, direct, modest beyond belief, but wise in his desire to know something about whatever object was under consideration. Mr. Wade took advice where he trusted it, but he also wanted the fun of filling out some of the background of the objects himself. He wanted to see Dalton, Diehl. He wanted to delve into the on documentation available. He disappeared for several days, and when he returned it was with: "It is as fine as the finest pieces in the Morgan Collection in the Metropolitan". So the preliminary negotiations began. Final prices were asked. There were indications that others beside Cleveland were interested in the piece. Could Cleveland move quickly enough?

Finally the offer was decided, but how to transmit it? It had become evident that time was of the essence, a letter might be too late in those days before Air Mail. A clear cut offer of a large amount by cable might raise questions and encourage counter offers. It happened by chance to be a moment when there was great distress in the Middle East, and large sums had been contributed

from America to alleviate desperate condition there. The cable read: "Cleveland will be glad to contribute (X number of) dollars for Near Eastern Relief". The response was equally direct and the Ivory became possession of The Cleveland Museum of Art, Gift of J. H. Wade.

Only later was it learned that Paul Sachs, the brilliant co-Director of the Fogg Museum in Cambridge, Mass., had been interested too and that the voyage of Mr. Sachs and his brother, the collector Arthur Sachs had been concerned with acquisition of the ivory. They came a day too late. Many years later, Arthur Sachs recounted how that was the first time that the Cleveland Museum had come in his way. In fact it was the first time that Cleveland had appeared as a purchaser of prime objects in the international market. But it seemed a declaration of quality and policy which pleased them immensely because it spoke of wiser buying by American museums. Several decades later several of ^{the} distinguished objects in the Arthur Sachs collection became part of the Cleveland Museum by purchase or by gift, perhaps in part due to the fact of this early purchase and his aroused interest and sympathy.

Sometimes One Can Be Wrong

One of the climactic purchases came in this year, April, 1924. It was a polychromed statue in wood by Giovanni Pisano. It had been sent at the Museum's request by one of the reputable dealers in Rome. It still is impossible to forget its unpacking in the old shipping room and the growing excitement as it was moved immediately into the Trustees Room for their consideration. It was purchased for the Wade Fund with acclaim.

The following two summers were spent in Florence, Pisa, Siena, everywhere, where there were sculptures by Giovanni Pisano, always trying to fit the Cleveland piece into Pisano's known oeuvre. There were some elements in the drapery around the feet which bothered but that really did not worry at that time.

During the second summer there were rumors of two marble figures for sale in Italy. Very mysteriously they had come, it was said, from a family chapel on one of the great estates in Tuscany, replicas in marble of the famous Annunciation by Simone Martini. Looking back I remembered that this had puzzled me, it seemed unlikely that a sculptor would copy a painted work so closely. I only saw the pieces years later, when they had been bought in the United States.

There were other remarkable discoveries which were being bruited about that summer in Europe quietly. How was it that all these things were appearing upon a market which for a decade or more had not had pieces of such major importance?

When back in Cleveland with eyes still filled with the memories of Giovanni Pisano's work, I rushed up the stairs to feast upon the beauties of the Cleveland piece. I can never forget the sinking feeling when I entered the room. Somehow the bubble burst. Somehow the figure didn't seem to measure up. I tried to rationalize, but my confidence was shaken. What had happened to the polychromy? Somehow it seemed to have changed in tone. I thought it was the lights. I had them turned off. Time and again in the next few days I looked at it in varying lights. No luck. It somehow never seemed right.

I then remembered, too late now, that the first moment when it came out of the crate, I had had a faint second of doubt. I had dismissed it however at once. With us after all Giacomo di Niccolo, Director of the Bargello in Florence had seen it and had written a glowing critique. Why hadn't I followed my instinct? I thought later about Sir Casper Purdon Clark's categories, "Don't buy anything about which you have a moment of doubt". Hindsight, however unfortunately can never save a situation.

Everyone was in a state of worry. Alan Burroughs came from New York to make X-ray pictures. Previous to his arrival probes had been made in many parts of the figures and the wood was found to be old and there were many authentic wormholes. The X-rays however gave another picture. The kernel was undoubtedly an old statue but the shadow had a perplexing baroque cast. Further X-rays showed that worm holes were broken in strange places. They did not line up in two contiguous pieces of wood. More upsetting still was the fact that fragments of the drapery seemed to be attached to the central core, but old nails in the wood were cut off inexplicably and the pieces were fastened by modern nails. The hands however were the final blow. They were held together by a mass of nails running in all sorts of directions.

All illusions were gone. It was unquestionable a fake. The gesso and polychromy were masterly but the colour had changed. The statue was immediately boxed and returned to Rome and the full purchase price was returned to the Museum.

The story now began to unravel. Another Giovanni Pisano, somewhat similar to Cleveland's, appeared in Berlin. It was

about to be bought by the Berlin Museum when Dr. Valentiner sent them photographs of the Cleveland piece. They hesitated, although so far no doubt as to the authenticity of the Cleveland piece had occurred to anyone. The scandal broke shortly afterwards. Too many great pieces appeared simultaneously on the market, and all of them had certain characteristics which were questionable. Doubt once raised, the whole house of cards collapsed. Later they were discovered to be masterly forgeries by a man in Rome, Alcide Dossena.

The Cleveland Madonna and Child was the first great forgery to appear and its success encouraged the marketing of other pieces. However Cleveland was fortunate. The purchase price was refunded and the piece was returned before the scandal broke. *However. Cleveland was the only museum that got its money back.* The whole experience was a shattering one, although it is easy to look back and wonder how so many people could have been taken in. Perspective is a wonderful thing and aids anyone's judgment when the years have passed.

A Backward Look - The Years in theMetropolitan Museum 1914-17.

The four years as Assistant and as Assistant Curator of Decorative Arts in the Metropolitan Museum of Art before World War I, had been rich and rewarding, a fortunate preparation for a future job. Durr Friedley, acting head of the Department then, was working half time, and his time was taken up by changes of colour in rooms for a new installation of the Classical Collection. It was a question of making one's own pace and program. It was possible to work calmly and constructively on what interested most, and that was everything. Arriving usually long before nine, there was an hour of peace alone. However it was the medieval

things that held the greatest interest, and it was the Morgan Collection which really gave the background and laid the lines for what was to come in Cleveland. Who could have ever had such good fortune to work day in, day out with material of such extension and beauty. The inevitable label material which demanded the research, but which did not press, permitted the study wanted. Several years later, there was a question of going back to Princeton to work for a doctorate. Professor Frank Jewett Mather's answer was flat and uncompromising, "Stay where you are... Who has the chance to work with objects as you have? One can learn more in real connoisseurship there than in books". It was true, and if ^{many} degrees Honoris Causa have come later, they are to honour a Museum, Cleveland, which has let me work with works of art unceasingly.

The years went by at the Metropolitan, full and happy years. I certainly did not know how to project myself. Certainly Mr. Robinson, the Director, had no idea of what I was doing, as I was later to know. But again in that I was fortunate, for coming back from World War I, after service overseas, thinking of returning to a job left behind when I went to the first Plattsburg Camp, there was no job. There had never been a thought of asking when I went. There was a service flag with a star over the door on Fifth Avenue, and a marble plaque on the wall in the Museum by the left elevator with my name, but no job. ^{The plaque is still there.} ~~That~~ ^{That} was the most fortunate thing which ever happened. ^{1 The last job}

The matter came to the attention of J. P. Morgan, Samuel T. Peters, Herbert Satterlee and other of the Trustees. There had been a complete rearrangement in the Decorative Arts Department

during the war and Joseph Breck, the new Curator, did not know me nor did he think I had sufficient knowledge. He told me so. In any case Mr. Robinson was instructed to find a job for me and there ^{were} shortly three openings, Boston, Philadelphia and Cleveland. Fate chose Cleveland, and Cleveland and the Museum ^{have} been my home ever since and will be until I die.

Textiles

Miss Frances Morris, Curator of Textiles in the Metropolitan was a dear friend, during my four years there. She had asked my aid in the preparatory work for an Exhibition of Textiles held in the early war years before America was involved. Nothing could have been of more value and interest. It opened eager eyes to a new and fascinating world which had direct connection with every section of medieval and renaissance art. Persia, Egypt, China offered new and unsuspected perspectives as well.

The little knowledge gleaned then was destined to tie in with one of Mr. Wade's interests. He had made a trip around the world in the early 1900's in his yacht the Wadena. On this trip and on many others he collected textiles from many sources. These had become the possession of the Cleveland Museum by his gift and that of Mrs. Wade. The way lay open therefore for what has become one of the great departments of the Museum.

The connection with the Metropolitan, however, did not end with my departure for new fields. Mr. Wade had bought in 1914 at Mr. Whiting's insistence the Wilson Collection of lace, shown at the World's Fair in Chicago in 1893. It had lain in storage untouched. Mr. Whiting told me of Mr. Wade's preoccupation. Miss Morris, knowing Cleveland's interest in textiles, proposed in 1920,

that the two museums share in the purchase of the Ida Schiff Collection of Lace, just offered to the Metropolitan. Mr. Wade showed an immediate interest, and through him the purchase was made. The collection contained many small fragments as well as a series of cloths of rare quality.

Lace had been an art form completely out of my field. I had thought that it had only had an interest for women. How wrong I was. The more I studied, the more I learned. The more I learned, the more it opened unexpected vistas which led to a fuller knowledge of the arts of the XVII and XVIII centuries. I became fascinated with it and soon learned that in its restricted field it was indeed a major art.

A result of this purchase was that several years later the Assistant in Textiles, later Curator of Textiles, Miss Gertrude Underhill, worked a whole season on the Wilson lace with me, cataloging it.

Mr. Wade was delighted. He came to the Museum in 1923 and suggested a visit to his house on the northwest corner of Euclid Avenue and 40th Street to see, as he said, a few pieces of lace. It was a sensation, for out of a trunk came one flounce more beautiful than the next. It was a treasure trove of quality, the instinctive result of his impeccable taste. He asked if there would be any interest in them for the Museum. If so, he would send them there so that a tentative choice could be made. He only wanted to hold out one flounce each for his daughter and for ^{his} two sons.

The collection came to the Museum. Mr. Wade said to make a selection. A modest number were set aside. His immediate reaction was: "That is not enough. Choose more if they are worth choosing". Finally one had to protest: "But your family

will certainly want some". They came and in nearly every case the daughter or sons gave their choice to the Museum instead. It was an amazing exhibition of generosity on their part. The gift was labelled at Mr. Wade's request, The Ellen Garretson Wade Memorial Collection, Gift of her three children, Mrs. E. B. Greene, G. G. Wade and J. H. Wade, Jr.

The Cleveland Museum of Art with this gift laid the basis for one of the great collections of lace in American Museums. Because of these acquisitions, Miss Morris suggested to Mrs. Edward H. Harkness that she give several superlative flounces because of her family's connection with Cleveland. These were presented in memory of her mother-in-law, Mrs. Stephan V. Harkness. When later in 1935 the Louise Tifft Brown Collection came and the rich Frances McIntosh Sherwin Collection, given by her two sons in 1936, the lace collection truly achieved major stature. It is a matter of regret that exigencies of space have made the showing of this splendid collection impossible. One can only hope that it will later take its proper place among the important collections of the Museum.

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the Decorative Arts Department. It had been brilliantly initiated in 1917, by two masterpieces of Rodin, the Thinker and The Age of Bronze, gifts of Ralph King. Salmon P. Halle had presented Rodin's marble Little Sister and Brother in the same year. The Museum was anxious to enlarge and build on that foundation and in 1924 the fine Head of a Woman in pink marble by the American sculptor Gaston Lachaise was presented to the Accessions Committee. It seemed at the time ^{extremely} avant-garde. Mr. Wade, Mr. King, Mr. Mather, Mr. Norton inspected it in silence from all sides. Finally Mr. Wade suggested a motion to buy it from the Hinman B. Hurlbutt Fund, and one after another the Trustees approved. Mr. Norton looked at it ruefully and remarked "I vote for it, but poor dear Mr. Hurlbutt would turn in his grave if he knew of it". It was reluctant purchase but it revealed the open mindedness and the generous outlook of the Trustees.

Many years later, in 1937, a somewhat similar situation occurred on purchases from the exhibition, Sculpture of our Time. The Singing Man by Barlach and the Ragazzo by Gerhardt Marks were bought with alacrity. There was a longer discussion about the Torso by Brancusi. After a peroration on my part there was a sustained pause which became awkward. Mr. Mather, then President, finally broke it by saying, "Gentlemen you have heard Mr. Milliken's eloquent presentation and have no doubt been affected by his enthusiasm and his passionate advocacy of the piece. Do I hear a motion to buy this stovepipe by Brancusi"? Mr. Mather did more for its purchase than all my efforts had accomplished, and it was acquired forthwith.

The Painting Department

From the time I arrived in Cleveland on February 1919, as Curator of Decorative Arts, I was also informally in charge of the Painting Collections except for the Colonial section so splendidly headed by Lawrence Park. His early death in 1924 can be only deplored because between 1919 and his death he secured for Cleveland a series of masterpieces, beginning with the George Apthorp by Feke, the famous portrait of the silver-smith Nathaniel Hurd by Copley, the Joseph Wright of George Washington.

However American painting of the XIX century and XX century too was almost unrepresented in the new Museum. Mr. Whiting, the Director, had been deeply concerned and to arouse interest a small special exhibition of contemporary painting was organized in 1921. The next year it became an annual which continued until 1936. In it sixty selected paintings by leading American painters were invited and shown with a small group of Cleveland canvasses chosen from the May Show of the current year. It was an opportunity for Clevelanders to keep in touch with the art of the day and for Cleveland artists to be exhibited with their peers. The last exhibition was held in 1935. However, it is the exhibition of 1929 which stands out among them all because of a very extraordinary occurrence, fortunately unique.

The pictures were carefully packed and fully insured. They were then shipped in a steel car to ensure safe handling to be delivered to Budworth's in New York for distribution to their owners. On their route east, near Corning, New York, a freight train going west jumped the tracks and many cars of both trains were derailed. An oil car bashed in the side of the steel car

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 [Phillips unpublished pg 41]

1922.1133

owners. On their route east, near Goring, New York, a freight train going west jumped the tracks and many cars of both trains were derailed. An oil car heaved in the side of the steel car

in which the paintings were riding. Sprayed with oil, the wooden boxes caught fire, and the boxes and their contents were completely consumed. It was a major disaster from the Museum's point of view.

The Museum and the insurance people were anxious to keep the matter quiet and mirabile dictu, the newspapers did not learn about it. Reporters of today would have cooked up, no doubt, an exciting first page story. The dealers and owners cooperated in playing the disaster down; it was to their advantage not ^{to} emphasize it. It might easily have discouraged loan exhibitions of this kind.

The artists, too, cooperated. However, Mr. Rehn and Mr. Kraushaar and other dealers reported that for some years later artists would come in hopefully to ask if there had been another fire. Seldom was an entire exhibition disposed of so completely or so satisfactorily, as far as the artists' pocket was concerned, - sixty pictures paid for!

Among the pictures shown in the Second Exhibition was the famous Stag at Sharkey's by George Bellows. This and the Monhegan Coast by Rockwell Kent, one of his best early canvases, were lent by Marie Sterner. It was hoped to purchase them and Mrs. Sterner provided adequate ammunition for the Bellows. It had recently been turned down by the Accessions Committee of the Metropolitan Museum. A committee member had remarked, "I consider it a brutal picture and not for us". The repetition of this remark brought the reaction hoped for. Mr. King said "Humph, I am not so squeamish for Cleveland. I vote for it". The picture, now perhaps the artist's best known work, was bought for what would be

considered today a derisory amount, \$2,000.

An important acquisition, 1922, by gift, was the large and important Portrait of Dora Wheeler by William M. Chase. It had won a gold medal in the Munich International exhibition in 1883 and was hung in the Paris Salon, the same Salon where Whistler's Mother made such a sensation. Certainly one of his most significant paintings it was presented by the sitter Miss Dora Wheeler, later Mrs. Boudinot Keith "In memory of a very warm friendship with Mr. and Mrs. J. H. Wade." Mrs. Keith had a plantation near Thomasville, Georgia, and had been thus a close neighbor of the Wades. She added that the Metropolitan had fine Chases and she wanted to add it to the collections of a new museum where it would mean more and to honour old friends.

I had been made Acting Curator of Painting in 1923 and was later made full Curator in 1925. In 1924 between those appointments Mr. Whiting had seen three paintings at the Rehn Gallery from the Cornelius Vanderbilt Barton collection. He had asked Mr. Rehn to send them on for consideration. What What embarrassed me however, was that Mr. Whiting favored buying a picture which I could not recommend. I felt that I was responsible, even if I was only Acting Curator. What should I do? Fortunately Mr. Whiting was graciousness itself. He said

The Accessions meeting came and Mr. Wade asked me for my recommendation. I unhesitatingly replied, first Early Morning After Storm at Sea by Winslow Homer; second, Wild Coast, Newport by Homer Martin; third, Landscape by George Inness, Mr. Whiting's choice. The reasons I felt were conclusive. The Winslow Homer, - the artist described the picture in a letter which later came into the Museum's possession-, was according to him "My greatest picture

of the sea".

I listed all the Homer's in public collections, as well as the handful of important pictures which had not yet found a permanent home. This was an important reason, for it showed how few were available. The major ground, however, for the recommendation was quality, it was a late picture painted in 1902. I was worried about the price which seemed huge but which later years has shown to have been modest. The Inness was without question an excellent picture, but there were other equally good Innesses in Cleveland which, by the law of averages, might eventually come to the Museum. That this was true was made evident later by the gift in 1928 of an early Inness, his Italian period, from Ralph M. Coe. Perhaps the gift stemmed from Mr. Coe's interest in the discussion as a member of the Accession Committee.

The vote went unanimously for the Homer, and it was bought with accumulated income from the Wade Fund with something added by Mr. Wade himself. Then to the pleasure and surprise of everyone, Leonard C. Hanna, Jr. said he would give the Homer Martin, his first important gift to the Museum. I was upset at having to go completely contrary to the Director's ideas. Fortunately Mr. Whiting was graciousness itself. He said "Gentlemen, you appointed Mr. Milliken as Acting Curator on my recommendation. His job is to give you unbiased advice. I heartily concur in the action you have taken".

A special exhibition, held in February 1926, was the first Memorial Exhibition held of the works of Maurice Prendergast. He, at that time, was very underestimated. I would have placed him

then and would still place him among the very few top American watercolorists, on the level only of Homer. Watercolors, as well as oils were shown. It had a major success, and the number of Prendergasts now in the Cleveland Museum are a tribute to the collectors who purchased from that Memorial, - Ralph King, Edward B. Greene, Lewis B. Williams, Leona Prasse and others. Mr. Wade's wonderful picture of St. Mark's Square was later burned with all of his watercolors in the fire which destroyed his house in the Chagrin Valley shortly after his death.

The collecting and choosing of the watercolors and oils for this exhibition was an absorbing affair. Mr. Kraushaar who had in his charge most of the watercolors and oils after the death of the artist, made any or all available. Charles Prendergast, the brother, spent almost two complete days telling stories of his brother's life. Kraushaar had brought us together for lunch at the old Gotham Hotel. After lunch a long afternoon was spent with the brother alone; these conversations continued into another day. The article in The Arts came from the material gathered then. Forbes Watson, the Editor of The Arts, was excited about it and asked that my original text be expanded. More visits with the brother followed; in the article many of the characteristic anecdotes were recorded for the first time. Many years later, in the Foreward of the Exhibition of Prendergast at the Addison Gallery at Phillips Andover, Van Wyck Brooks, quietly appropriated, without any reference to his source, a major part of this documented material, *a characteristic of Van Wyck Brooks.*

The Museum also held an Exhibition of Eakins, Albert P. Ryder and J. Alden Weir a little later, in 1928. From that Exhibition three pictures were eventually bought. The famous, or should we say,

the later famous painting by Eakins, the Biglin Brothers Turning the Stake, was secured for \$2,000. Eakins had not been recognized then for the giant he is among this early generation of painters. The second picture bought was Albert P. Ryder's, The Racetrack or Death on a Pale Horse. Considerably more was paid for it because it had hung for years in the Metropolitan. It had been apparently withdrawn from loan there without being noticed by the Museum's top authorities. I had known it well but never dreamed of what would eventually happen. Later, after our purchase, the dealer Frederic Newlin Price of the Feraghil Gallery remarked that Mr. Robinson, Director of the Metropolitan, had called to ask why it had not been offered first to them. He had thought that it belonged to the Metropolitan and had been shocked when he saw it published in the Cleveland Bulletin. The third picture by Weir was secured later. It belonged to Duncan Phillips, who founded The Phillips Memorial Gallery in Washington, long a close friend of the artist and of mine. He owned many of the best canvasses and graciously made the purchase possible.

French Impressionists and Post Impressionists

French painting of the XIX and XX centuries, Impressionist and Post Impressionists, could also not be disregarded. They were hardly represented in the Museum or in Cleveland, except for the few choice pictures in the Wade donation. Although Mr. King as well ^{as} and Mr. Ralph M. Coe had excellent canvasses in their private collections.

Renè Gimpel, of the firm then called Gimpel and Wildenstein, showed a superb group of paintings by Toulouse-Lautree in 1925 in their galleries on Fifth Avenue near the present location of Cartier.

It was the first Exhibition of the paintings of Lautree shown in the United States. Prices were amazingly modest in comparison with prices today; it was before prices had been tremendously inflated. It was truly B. S., before Sothebys. A key fact was that Ralph King, the one Trustee who was passionately interested in Prints, owned a Toulouse-Lautrec lithograph.

The Museum was particularly interested in one of the pictures but could the Museum secure it? We did not have enough money. Would Renè Gimpel take a smaller price and accept two paintings by Muncacsy and Shreyer as an exchange? Toulouse-Lautrec was of course considered extremely avant-garde. However, nothing dared, nothing gained. Mr. Gimpel sent two pictures for consideration, the fine Woman with a Dog and the now famous M. Boileau or Au Café. Mr. King was asked for his opinion; perhaps it was a loaded choice as there could be only one decision. Mr. King was carried away by the picture Au Café. The Accessions Committee meeting was then merely a matter of form, M. Boileau or Au Café, was bought for the Hinman B. Hurlbut Collection and Mr. Gimpel accepted \$4,000 and the two pictures as part payment. This was the first Toulouse-Lautrec bought by an American Museum.

The picture in its subject material is of perennial interest. It seems to be simply the figure of a portly man seated at a café table with a glass of absinthe before him, while an old rake behind, seen in profile, leaves the bar brushing his moustache with his handkerchief. It is, however, in reality far more than this. Monsieur Boileau looks formidable and he was, for he was employed as a kind of glorified bouncer by the most spicy and ribald scandal sheet in Paris of the moment. A person fancying

himself maligned and who came in a rage to ask retraction or satisfaction, upon demanding who was responsible, received the invariable answer "Why Monsieur Boileau of course, do you wish to see him"? The vision of this quite terrifying individual had an immediate calming effect and the complainant usually departed meekly.

The purchase had another result. The discussion of Toulouse-Lautrec as an artist had deeply intrigued Ralph King. He decided he would like to add to the lithograph he owned. Shortly afterwards, he and Mrs. King went to New York. He started at Knoedler's, then at Fifth Avenue and 46th Street, and asked to see Toulouse-Lautrec lithographs. He bought all they had. Word went up Fifth Avenue "Get out your Toulouse-Lautrec's, Ralph King is coming". He was an omnivorous collector, for by the time he had visited Kraushaar, Kennedy and other dealers he had bought all the Toulouse-Lautrec lithographs available in New York. Much later these prints were to be one of his munificent gifts to the Museum.

Mr. King had moved by then from his old house on Prospect Avenue to his house at 8615 Euclid Avenue. It, like the old house, was a treasure trove of unusual things: paintings, bronzes, prints, drawings, a sculptural fragment from Troyes. One evening after dinner, I saw under the stair a little water-color of butterflies and flowers. It was a fragile and exquisite thing. I exclaimed, "It's by Odilon Redon". Mr. King said, "I know nothing about it or the artist but it was so charming, I couldn't resist and bought it anyhow". It was the reaction of the true connoisseur secure in his instinctive taste. Spilling over with enthusiasm we talked at length about Redon who happened to be

one of my favorite artists. A few months later a pastel came up for possible purchase; the famous Orpheus from the John Quinn collection. The stage was set, and Mr. King with his enthusiasm shared by that of J. H. Wade assured its purchase. It came as the gift of J. H. Wade.

This action of the Trustees and his private reading on the subject had a dynamic effect on Mr. King. He and his wife went to New York. He asked in Knoedler's for lithographs by Odilon Redon.. He bought all they had. The same pattern developed. The word went out, "Get out your Odilon Redon's, Ralph King is coming". He bought the whole stock of Kraushaar, Kennedy and other dealers. Tragically this was his last trip to New York. He died suddenly of a heart attack a few weeks later upon the receipt of the news of the sudden death of J. H. Wade in Thomasville at Mill Pond Plantation, Georgia. Later the Redon's were to come to the Museum as the gift of Mrs. King. As an epilogue to the story, later in the same year Mlle. Violette by Redon, one of his greatest masterpieces was also bought by the Museum.

Ralph King was an exciting and indefatigable collector, and although unquestionably his greatest collections were his prints and bronzes, his paintings included Monet, Renoir, Manet and others. Many of the prints and bronzes and a selection of his paintings came to the Museum as the years passed as the gift of his wife, or of his sons and daughter in memory of their mother.

The Death of Mr. Wade

1926 was a sad year for the Museum with these two deaths following so closely one upon another. Mr. Wade had gone to his

beloved Mill Pond Plantation to spend the winter as was his custom. Shortly before he left, a fine painting by Poussin had been brought to the attention of the Museum by Adam Paff of Durlacher Brothers. It had just been shown in the Exposition du Paysage Francais de Poussin à Corot in the Petit Pal^{as}, no 270 of the Catalogue. The picture was being considered for purchase by the Friends of The Cleveland Museum of Art, a group of individuals which had just been inaugurated with the desire of augmenting the funds for the purchase of paintings. Mr. Wade had initiated the fund with a gift of \$1,000. He had seen the picture under consideration and liked it very much. In fact he had come back several times to see it and had taken a photograph with him when he went south. The news of his sudden death came like a thunderslap so soon afterwards, desolating the whole Museum community and the city as well. He had seemed so well and so vitally interested such a very short time before. The news seemed impossible. Several days later a letter was brought to me by Mr. Whiting. Mr. Wade had sent a check to cover the purchase of the Poussin. The letter had been posted the day of his death, so that almost his last thoughts had been of the Museum he loved.

Few men had his sense of dedication. His life had been lived for others. Quiet, modest, retiring, he spoke little, but when he spoke it was with authority which he would have been last to claim. It was with the authority of a life's experience which friends, and they were legion, recognized. I treasured his friendship and his faith. His thoughtfulnesses, his ever ready understanding of youthful hopes and dreams which he did so much to make come true, made the initial years in Cleveland

happy and richly rewarding ones. He was a great man, only one of the remarkable men who built the Cleveland Museum to high estate, but he was perhaps the greatest. His contribution to Cleveland's cultural life can never be measured, and his contributions go on continually through the purchases from his fund.

John S. Severance, President

John L. Severance was elected as President of the Board of Trustees in succession. Art was an obsession with him as it had been with J. H. Wade. The Museum was fortunate again in having a connoisseur and collector Trustee as President. One of the first things that Mr. Severance did was to present a Romanesque Ivory, Lower Rhenish, about 1100, in Mr. Wade's memory. The piece seen in New York at Arnold Seligman, Rey and Company, had immediately suggested an Ivory in Berlin. Later research in Goldschmidt's Elfenbeinwerke confirmed that this flash recognition was right and that they had both come from the lateral ends of the same portable altar. When the piece came to Cleveland Mr. Severance saw it and spontaneously suggested the presentation. Nothing could have been more appropriate or more in line with one of J. H. Wade's greater interests.

During the next summer, Harold W. Parsons, then foreign representative of the Museum, and I saw the magnificent Madonna and Child with St. Anne by El Greco in the Paris apartment of Gentile di Guiseppe. Could anything be more suitable as a memorial to Mr. Wade? That fall through the contributions of many friends this picture, one of the Museum's masterworks, was presented in his memory as a gift of the Friends of The Cleveland

Museum of Art.

The El Greco had come many years before, from the Parish Church of Torrejón de Velasco, situated on a cross road leading from the road from Madrid to Toledo. It had been always said that the picture had been used as the cover of a cupboard and that there was a hole for the handle and for the keyhole. This story was later shown to be untrue when, much later, the picture was X-rayed and beautifully restored by William Suhr. No such holes were found and the picture proved to be in an excellent state of preservation. It certainly ranks among the greatest masterpieces of the artist and one of the finest paintings in the Museum collection.

Mrs. Leonard C. Hanna

There were small funds for purchase beside the Wade Fund in the nineteen-twenties so gifts and generous donors were all important as there was an avid desire to develop the collections when important things of requisite quality were available. Harold W. Parsons was of the greatest aid in his knowledge of sources in Europe. It was he, for instance, who had indicated the Stroganoff Ivory. He was a Bostonian who had lived much of his life abroad, an intimate friend of Mr. Ned Warren who represented the Boston Museum in perhaps a less formal fashion. They shared many of the same special interests, and both of them spent much of their time in Rome.

Mrs. Leonard C. Hanna, mother of Leonard C. Hanna, Jr., had expressed an interest in building up the Classical collections, and Mr. Parsons from time to time brought classical objects to the attention of the Director, Frederick Allan Whiting. If the pieces interested Mrs. Hanna, she made the money available for

the Accessions Committee. One of the first of these objects, so presented in 1924, was a Grave Monument from the Street of the Tombs in Athens, Vth century B. C. It was a sculpture made by an excellent man who had worked on the Parthenon. Alas, when the Parthenon was finished there were no further commissions of comparable size and tombs such as this provided commissions for the plethora of artists thrown out of employment. Mrs. Hanna was glad to give the piece and appreciated its importance, but added rather wryly: "Another time I hope it won't be a Grave Monument." A great hostess, no one loved life more than she did with her distinction and chic, her love of gayety and the sparkle of her wit and humor which showed in this amused reaction.

A Head of a Priest of Isis in black basalt had been proposed to Mrs. Hanna a short time before. One look was sufficient. "Mr. Whiting, I'm sorry, I couldn't possibly give it. It is the image of Uncle Mark." In a flash she had seen what was an incontestable fact. It was the image of her brother-in-law, Mark Hanna, who, when McKinley was President, ruled the Republican Party in Ohio and was an all important figure in Washington. Many times she remarked on the likeness after it had been bought by other means. Certainly anyone who has ever compared the Head in the Museum with the McMonnies statue of Mark Hanna at University Circle in Cleveland will see the force of her statement. The Head was always referred to in the Museum in those days as "Uncle Mark" and Mrs. Hanna continued saying: "she just couldn't give Roman portraits of her family to the Museum." What is remarkable, however, was that the type of the Republican era in Rome should so resemble the American businessman and the high political figures at that high moment in the story of the Republican Party.

Mrs. Hanna gave a magnificent sculpture to the Museum in 1927,

the exquisite marble of the Madonna and Child by Mino del Reame. It was an exciting purchase. Word had come that the sculpture might be available; it had belonged to Count Stroganoff and was used as the frontispiece of his catalogue. The sculpture had formed part of the ciborium over the main altar of Santa Maria Maggiore in Rome. For some reason this ciborium was dismantled and replaced in the middle of the last century. The most important fragments were distributed in various places. Several of the largest were built into the apse of Santa Maria Maggiore; others were used to decorate an inner baptistry in the same Basilica. The piece under discussion was, in many ways, the finest and it became the treasured possession of Count Stroganoff when he was Papal Chamberlain. It was the decoration over the mantel in the main salon of his palace in the Via Sistina.

Everything was set for the purchase and unexpectedly the permission was refused. Mrs. Hanna did not wish to give up and for a period of years she waited. A telegram finally came saying that the piece could be exported under proper authorization if a final decision came within a few days. Mrs. Hanna was telephoned. In ten minutes she telephoned back to say that the chauffeur was on the way with the check, and inside of three weeks the piece, having received its proper and official export permission, was in Cleveland. It is unquestionably the finest Renaissance sculpture owned by the Museum.

There has been considerable discussion as to its authorship. Langton Douglas published it in the Burlington Magazine as by Mino da Fiesole. He sought to identify many of the works by Mino del Reame in Naples and Rome with Mino da Fiesole. Mino da Fiesole figures lack the corporality which is an essential characteristic

of the Cleveland piece. It is too solid, too full in its forms to be associated with the pale and bloodless elegance of Mino da Fiesole.

The Medieval Collections

A most remarkable exhibition was sponsored by the Marquise de Ganet, in Paris in 1913, just before World War I. Held in the Palais de Sagan, the establishment of Jacques Seligman and Company, for the benefit of the Red Cross, the excellent catalogue showed a well known twelfth century Phylactery, in copper and silver gilt, Mosan in origin. It was a piece to dream of, studied many times at the Metropolitan, as it associated itself with pieces in the Morgan Collection.

The valley of the Meuse was one of the great northern centres of the enamel craft, and its greatest artist was a man who has been called, rightly or wrongly, Godefroid de Clare. Research has brought out the fact that exact identification by name ^{may} be wrong; that does not matter, the pieces have a homogeneous style. Certainly they are the work of a master craftsman, and whatever his name may be, Godefroid de Clare or an anonymous figure doesn't really matter.

The pattern of the medieval collections of the Cleveland Museum by now was beginning to establish itself and it was obvious that this was a piece which fitted perfectly into that scheme. The pattern was to buy quality, never to fill in a gap in the collection. If the proper piece came so much the better; if not, a gap was far more important than a mediocre work of art. Emile Rey recognized this and offered the piece to us first.

A Rock Crystal Cross of remarkable beauty and important size ^{also} appeared incognito in 1927 in New York. Word had preceded its

arrival, Adam Paff of Durlacher's had spoken of it in Venice the summer before. I had met him at the ^{Hotel} Monaco but he had to leave immediately ^{by} gondola to meet his wife. There was only time to tell me a little about the Cross and for him to give the ^{base} concierge money to buy flowers. He gave him some lira, then very low in relation to the dollar; my aside, added sottovoce in Italian, that they were on their honeymoon plus a few extra lire produced spectacular results. Later in the Piazza they told me they were in the bridal suite, that the entire room was filled with Tuberose, that they had had to open all the windows and put what vases they could on the balcony so that they could breathe. There were tuberose everywhere, vases on the table, in the corner, in every available spot, - tuberose, tuberose, tuberose. The camerieri looked at them with tender eyes. They just couldn't understand how so little money had produced so many flowers and why they seemed to think that they were honeymooners.

Paff did not say much about the Cross then and there were no photographs but it was promised that no one would see it before Cleveland. Vicomte d'Hendicourt, a partner in Durlacher's in the fall kept that promise. No words could have been a preparation for the truly sovereign beauty of the piece. In comparison with crosses in many collections, there were none of this size; none had such perfection of line, such majesty. There was a fine Cross in St. Veit's Dom, the Cathedral of Prague, but the majority were ordinary pieces, at times awkwardly cut, the metal mounts in copper or silver, gilded or ungilded. This piece was in rock crystal and gold, the circular metal supports which threaded through the rock crystal and held the pieces were wrapped in pure gold. The finials at the end of each arm were of heavy gold decorated with colored

enamels. The narrow strips which covered the junctions between the pieces of rock crystal were of gold richly enameled. Hapsburg.

The material from which a work of art is made is never the major question but merely a means to an end. Rock crystal, base or precious metal, no matter what the material is, only becomes alive under the vitalizing touch of genius. Certainly rock crystal is beautiful in itself and has long been considered precious. It provides a translucent material, touched every here and there by natural flaws, if they can be called that, - fissures and cloudy places which give it character. The play of light transmitted through the material itself gives it a sparkling brilliance.

There was no question, the piece completely transcended material as such. The Durlacher Cross was for Cleveland. D'Hendicourt brought the piece forthwith and it was set up in the Trustees Room before a curtain of black velvet. The dramatic accomplished its purpose without a dissenting word. Another masterpiece was acquired for the Wade Collection. Parisian dealer and bought by

There were mysterious stories about it, but the early death of Viconte d'Hendicourt deprived us of material he had promised in confidence. The tragic drowning of Adam Paff off Stonington, Connecticut, closed another source of information. It came from Central Europe and came through the distinguished connections which d'Hendicourt had. All that could be said then was that it came from a great family of imperial descent and that it was called the Cross of the Emperor Rudolph, the first Hapsburg Emperor. That was all. It must have been of royal provenance; only in such a case would it have been of crystal and gold and only then of such size and elegance of workmanship. It has only been recently confirmed that a surmise as to its origin was true, that

enamel. The narrow strips which covered the junctions between the pieces of rock crystal were of gold richly enamelled. The material from which a work of art is made is never the major question but merely a means to an end. Rock crystal, base or precious metal, no matter what the material is, only becomes alive under the vitalising touch of genius. Certainly rock crystal is beautiful in itself and has long been considered precious. It provides a translucent material, touched every here and there by natural flaws, if they can be called that, - fissures and cloudy places which give it character. The play of light transmitted through the material itself gives it a sparkling brilliance. There was no question, the piece completely transcended material as such. The Dürschner Cross was for Cleveland. D'Hendrickson brought the piece forthwith and it was set up in the Trustees Room before a curtain of black velvet. The drama accomplished its purpose without a dissenting word. Another masterpiece was acquired for the Wade Collection. There were mysterious stories about it, but the early death of Viscount d'Hendrickson deprived us of material he had promised in confidence. The tragic drowning of Adam Palf off Stonington, Connecticut, closed another source of information. It came from Central Europe and came through the distinguished connections which d'Hendrickson had. All that could be said then was that it came from a great family of imperial descent and that it was called the Cross of the Emperor Rudolph, the first Hapsburg Emperor. That was all. It must have been of royal provenance; only in such a case would it have been of crystal and gold and only then of such size and elegance of workmanship. It has only been recently confirmed that a surmise as to its origin was true, that

it came from the Duke of Saxe-Cobourg-Gotha, who inherited many things that came from his ancestor, Rudolph of Hapsburg.

The Zagreb or Agram Ivory.
 Few purchases ever made by the Museum were so full of drama as the purchase and return of the Zagreb or Agram Ivory. This Ivory of the XIth century was offered to the Museum by Lucien Demotte in 1928 and was immediately bought from the Wade Fund. Adolf Goldschmidt had published it in his Elfenbeinwerke. It was subsequently published with pride in the Museum Bulletin, and reproduced on the front cover. Its provenance was given in full according to the data which had been furnished in complete good faith by ^ULucian Demotte. It was an important ivory diptych of the XI century, composed of a series of small scenes in rectangular divisions.

An article casually read, nearly a year later, in the Gazetta di Venezia, or the Gazzet^{te}, on the way to the Lido, contained a spectacular story of an ivory stolen from the Cathedral of Zagreb, sold by a Parisian dealer and bought by the Museum of Fine Arts in Boston for the exact price which Cleveland had paid. Boston had not bought an ivory; that was certain. Every detail coincided with the Cleveland purchase. The swim at the Lido that morning was not a very happy one; it was a moment of black despair. What should be done? Let the matter develop and wait? If the story was true there was no question that Cleveland would hear of it in an official manner. *expressed. What they did not know was that he and his*

got Several weeks later on arrival in Paris, the first visit was to Lucien Demotte. Naturally the ivory was the first subject of conversation. Demotte asked: "Do you wish to return it"? The answer was that if Cleveland could honourably

keep the piece, we wanted above all to do so. If that was impossible we would reluctantly return it. The matter was left to be rediscussed in New York. *put in the vitrine*

Cathedral / It was only then that Demotte told the whole story, certainly as fantastic a one as any one could imagine. Several years before officials of the Cathedral of Agram or Zagreb had considered selling objects from the Treasure of the Cathedral to make critical repairs in the cathedral fabric. There were leaks, the entire roof needed urgent replacement. The dealer Gutekunst from Vienna was informed of this and carefully studied the Treasure. He made a tentative offer but the Cathedral authorities decided *The* against an immediate decision. *later and it was turned over*

Not long afterwards a charming man arrived in Zagreb with the professed intention of studying the collection. He was a Count, but only later it turned out that he was a soi-disant Count. He brought with him his so-called Countess, who later was found to be his soi-disant wife as well. The stage was set. He so fascinated the priests that he was given several rooms in the cathedral buildings which he later set up as his study and living quarters.

Every day he was in the Treasure studying the various pieces, bringing this book and that for purposes of identification. The priests were completely hoodwinked and duly impressed. What they did not know was that he and his soi-disant wife were in the Treasury every night. He had had a duplicate key made surreptitiously which allowed them easy and undisturbed access. The emeralds in their various settings were replaced with paste. A cast was made of the

ivory and it was slowly copied so that to the untutored mind it seemed like the original. Finally, happy with what they had fashioned the copy was put in the vitrine in place of the original. Their work was done and with proper thanks and appreciation the soi-disant Count and Countess departed for Paris. They had swarmed from

Spain. Then the next act in the story took place. Their credentials were excellent. The emeralds were first quality and the Count sold them advantageously to a jeweler in the Place Vendome. He, the Count, had meanwhile been certified by the police as a reputable person; the precious stones were ostensibly family possessions. The Ivory didn't interest the jeweler and it was turned over to Demotte with the same certification from the police.

Meanwhile the Ivory was sold to Cleveland, published in the Bulletin and received with acclaim by every connoisseur. The emeralds presumably made a like success in the windows of the Place Vendome or upon the person of some beautiful woman.

Only then did the real story break. The Cathedral authorities decided after several years, that they would accept the offer of the Viennese dealer in order to make the all too necessary repairs. The dealer recalled spent a considerable time in the Treasury. He however stated to the immense disappointment of the authorities that he was no longer interested. They could not understand the reason and only after long and insistent questioning and to a considerable pressure did they learn the truth. The Ivory and the jewels were false.

The consternation of the Cathedral authorities, the Bishop, the government authorities was tremendous. The police sought the aid of the Parisian authorities. The couple had disappeared. They had caught at least some inkling of what was happening in Zagreb or at least of what might be happening there. They had embarked from Spain and had disappeared without a trace in some South American country.

The story now moves to Washington. The Yugoslav ambassador reported the story to the State Department and in turn made a federal request that the Cleveland Museum return the Ivory. There was nothing else to do but accede. The Museum had acted in good faith. Demotte had acted in good faith and when the decision was made known to him, he returned the full purchase price to the Museum.

The Yugoslav ambassador decided that drama was necessary to bring the affair to a sufficiently dramatic conclusion. He arrived in Cleveland in a limousine preceded and followed by armored cars filled with armed guards. Mr. Whiting wished to meet formality with formality and asked me to turn over the Ivory on the part of the Museum. Instead I disappeared into the farthest corner of the building and could not be found. He finally did the honours himself, the Ambassador in formal cutaway and striped trousers, cameras popping and members of the Yugoslav press present.

It was a sad story and a sad but necessary end to a spectacle he was giving. The Prince and his suite were there

brilliant purchase. The epilogue was instructive. Several months later through information channels never clearly identified and even then only by word of mouth, the Ivory was offered again at two and a half times the original price. The Museum was uninterested; the repairs to the Cathedral must have been made by other means.

The Foreign Dignitaries

Formalities contingent upon the reception of foreign dignitaries are controlled by protocol. When Queen Marie of Romania's visit was planned, tea was to be served under the loggia of the Garden Court. A red carpet had been rented to run from the south esplanade to the South door. Mr. Severance, in cutaway, was to meet her at the curb and conduct her formally into the building. It was with a sigh of relief that he learned two days before that the serious illness of her husband had meant that she had to cut her visit in America short and return immediately to her country.

Much less formal was the visit of the Crown Prince of Sweden later King Gustav. Mr. Whiting showed him around. He was particularly interested in medieval things, and Mr. Whiting was anxious to show him a new accession in this field, an Ivory and enamel Portable Altar, Rhenish, Cologne, made about 1200 A. D. He asked that I bring it to the Rotunda but a fortunate premonition warned me. The Altar was turned over to Mr. Frary instead, Membership and Publicity Secretary. Only as he was walking across the Rotunda with the Coffret on a purple velvet pillow did he realize the spectacle he was giving. The Prince and his suite were there

waiting while every door was filled with quietly snickering members of the staff. They almost expected the redfaced and embarrassed Frary to drop on one knee and make the presentation. He later asked why no one had tipped him off.

The Friends of The Cleveland Museum of Art

The founding of The Friends of The Cleveland Museum of Art in 1926 ^{had been} ~~was~~ close to the heart of J. H. Wade. There was not enough money to acquire paintings and this might prove to be a means which could make that possible. He gave the initial gift of \$1,000. Tragically he did not live to see the first purchase, the Virgin and Child with St. Anne by El Greco, a most ambitious acquisition appropriately given in his memory. While the group of Friends only existed for about four years, in that time it made a series of significant purchases, each of which was to mark directions in which the collections developed later. The important St. Louis of Toulouse was acquired in 1928, the Minerva by Strozzi in 1929 and the Conrad von Soest in 1930. The Strozzi was the first of a group of Venetian baroque and rococo paintings and the Conrad von Soest the initial acquisition in a very important series of early German and Austrian panels. The depression of the thirties brought this most successful experiment to an end and shortly afterwards the flow of bequests began which made it unnecessary.

An amusing controversy developed with Chandler Post over the St. Louis of Toulouse. It had been stated in the Bulletin that the painting was French with strong Spanish

influence and that it came from the region of Toulouse. Mr. Post wrote indignantly that it was Spanish and couldn't possibly be French. He had further found it published, in Catalan, in an unimportant local Catalonian publication, which no doubt we hadn't seen, and which he would be glad to translate. I know that Mr. Post knew far more than I did and I certainly did not read Catalan, so I meekly asked for a translation. Despite his massive attack, the Museum stood by its guns. The author stated in the translated article that the picture "came from our litoral", that is Catalonia. Mr. Post added that that was conclusive evidence. I countered that the archeologue did not say where the picture actually came from, so that at least there was a presumption that he did not know the actual place of origin. Further than that, the picture had been for years in Paris, and it had come from a chapel near Toulouse. Mr. Post replied that that was impossible, that the man who wrote the article was a little archeologue who would never have traveled out of Spain and could have only seen the picture in place in Spain. I replied, "Perhaps? Could you write the author if he is still living"? He proved to be, and his answer clarified many points. The author had never seen the picture. He did not know its colour. He did not know from where it had come and he had only judged it from a small photograph sent him from Paris by Wildenstein's from whom we acquired it.

Mr. Post had been good enough to send me the reply. He stood by his guns. I stood by mine. The picture is still called French, even if it is obviously much influenced by

Spanish painting. Mr. Post also unsuccessfully demolished the contention that there had been an influence from Simone Martini and from Avignon, which seems to be as obviously true today as when the idea was first advanced.

The Marfels Collection and other Purchases ^{great}

A Director's taste must be varied. Only in that way can a museum be developed on a broad base. He must depend on his visitors and give them the possibility of developing their own Unusual and unexpected directions also developed in reports to the Board. We must take advantage when one can of such opportunities.

other fields. Dr. Marfels, a distinguished connoisseur and collector of watches, came to Cleveland in those years. It was he who had collected the major part of the great collection in the Metropolitan Museum, bought by J. Pierpont Morgan. Later he had brought together a small collection of exceptional pieces. These he had with him. They were shown to Mr. and Mrs. Severance and they were very much interested. Nothing, however, was done at that time. Mr. Marfels died two years later and word came that they were to be sold at auction in Frankfurt-am-Main on November 27, 1929; Dr. Loeb of the Prestal Verlag gave us the word. The time was short and the matter had to be discussed with Mr. Severance. Unfortunately he was out of town. When he returned he indicated that he would gladly give the early pieces. Meanwhile, the day of the sale had come and Dr. Loeb, much disappointed, had already left for the sale, which was in process. The cable reached his office, was rushed to the auction room actually at the moment when the watches were being offered. It was in the nick of time. Cleveland's bid secured the early pieces and through Mr. and Mrs. Severance's generosity the Museum had added another group of things of exceptional charm and quality.

These years also marked the acquisition of some of the most important drawings, a direction indicated by the taste and knowledge of Theodore Sizer, the second Curator, and of Henry S. Francis, his successor. They include the wonderful Daumier bought for the Allen Fund in 1927, - Mr. Sizer was actually at the Bureau Sale when it was bought for the Museum by Marcel Guiot; the Hubert Robert given by Leonard C. Hanna, Jr., the Ingres, the Claude Lorrain. Mr. Francis resigned in 1928 but even after he left the Orloff Tiepolo was acquired from the d'Hendicourt sale, thanks to him. Mr. Francis was to return in 1931, and Howard C. Hollis was appointed as Curator of Oriental Art in 1929, all important omens for the future. The wonderful Bothisattva bought for the Wade Collection was a first sign of the important new accessions which were to come in the Oriental field. Edward L. Whittimore also died in this year 1930 leaving his remarkable collection of Japanese prints. The Museum had known of his interest and purpose, and the various curators, Mr. McClean, Mr. Sizer and then Mr. Hollis had worked with him, a typical Cleveland picture.

The Christ and St. John Group

The Christ and St. John group was shown one summer by A. S. Drey, Sr., in Munich, in their gallery on the Maximilianplatz opposite The Regina Hotel. I knew that the sculpture had been exhibited in the Berlin Museum lent by the owner Benoit Oppenheim. There was another similar group in that museum, but the Oppenheim example was by all odds the more beautiful. It had a polychromy of gold and ivory,

incredibly preserved, the polychromy making me think only of the smaller Visitation group in the Morgan Collection from Katerinenthal near the Rhine and the Bodensee, the Lake of Constance. I had always considered it the summit of medieval polychromy.

These groups of Christ and St. John were a group quite apart. Not more than eight or nine are known and all came and all were created for a cult of the Sacred Heart of Jesus which centered in the region about the Lake of Constance. The Christ is represented seated, with St. John on His left hand side, his head resting on the Christ's shoulder. In the Cleveland sculpture, for it would unquestionably come to Cleveland and be bought for the Wade Collection, the hand of Jesus rests on the left shoulder of St. John and the right ~~one~~ just touches the left hand of St. John. It is as if an electric current passes from one figure to the other, both of them wrapt in a mystic involvement of extraordinary intensity. It is pure spirit.

Its acquisition, however, had to wait, -insufficient funds-, but it was promised as a loan for an important loan exhibition that Fall, and finally after some nervous months it was acquired.

I went to see the related statue in Berlin. I saw the similar but poorer group in a small church near Katerinthal. There was no question as to the mastery of the Cleveland group. Today the Wade piece is ranked as the earliest and the finest of them all.

How small the world is. In the thirties Mrs. Louise Hardy came on a trip to Cleveland to visit Everett relatives.

When she came to the Museum she saw the Christ and St. John and exclaimed: "Oh, that was the piece my grandfather considered his greatest treasure". She found it here in Cleveland, and to climax it all bought by the Wade Fund; she was a connection of the Wade family through the Everetts.

The Memorial To Mrs. John L. Severance

The sudden death of Mrs. John L. Severance in the winter of 1928 in California desolated everyone. She had been in delicate health for some years, but the end came suddenly. It was a particular shock for both Mr. and Mrs. Severance had been very close during the years since I had come to Cleveland, the years when they were forming the collection destined to be bequeathed to the Museum.

In the months after her death, Mr. Severance was searching for a memorial gift which would be worthy. Time after time a wonderful object was presented to the Accessions Committee. Time after time Mr. Severance would ask, "Is this the piece"? Always the answer was, no. None of them had the peculiar qualities which a memorial to Mrs. Severance should have. Among them was the superlative silver and translucent enamel girdle, bought instead for the Wade Collection.

Mr. Byk, who had taken charge of the American branch of Arnold Seligman, Rey and Company after the death of Mr. Rey, brought a series of Romanesque capitals to our attention. They had been very badly shown in another museum, the eighteen capitals placed at eye level on individual pedestals. Obviously there must be a better way to display

them, for shown as they were they completely lost their effect. Studying their original position in the Collegiale of St. Meleine at Preuilly-sur-Claise in the Indre-et-Loire from documents, a plan was formulated. The church had been reduced to base uses and had become a stable. A floor had been built just below the capitals to make a hayloft. The result of this was actually happy, as they had been protected in this fashion from casual destruction.

It was impossible to reproduce exactly their position but a project was studied in which each of the two large capitals were centered and flanked on either side by four smaller capitals. Mr. Whiting, then Director, hesitated before the very considerable cost of installation. The answer, "Nothing dared, nothing gained". They were finally installed in this manner, and the resultant effect was magnificent.

Several days later Mr. Severance came to the Museum on another matter. It was suggested that he go upstairs for a moment, and as he walked up the steps to the Rotunda, he suddenly saw the pieces. "There's the answer". There was no question of price, anything. He saw immediately their monumentality and their beauty. He also recognized that no memorial to his wife could be more appropriate with her great interest in sculpture. Mr. Severance recalled the happy afternoons in the Louvre, at Cluny, at St. Denis when the various schools and periods of French Romanesque and Gothic sculpture had been studied. He laughed as he remembered my hand over labels to see if lessons had been thoroughly learned.

The capitals are truly major works of their time, highly characteristic of the section of France from whence they came, the Indre-et-Loire, south of Tours. They have marked influences which stemmed from the south, from Languedoc, to be seen in the double line which marks the folds of the drapery. There is a stylistic movement of the body, the arms, the legs which gives a sharp accent. Details like the decoration of the borders of the garments and the flare of drapery between the feet are very personal. The peculiar enlargement of the hands in the large capitals to accentuate the emotional effect gives the same subjective impact often sought and misunderstood in the work of a modern sculptor or painter.

The Guelph Treasure

I was always surrounded by masterpieces during the four years at the Metropolitan. Photographs of important things were on the wall for study, on the desk, constantly changing as they affected the objects that were being worked on at the moment. One photograph was always there, however. It was an ivory of about the year 1000 A. D. from Liege that formed part of a Book Reliquary in the Guelph Treasure, the family Treasure belonging to the Dukes of Hanover. I thought it was the most beautiful ivory I knew. I had the hope always that sometime it would be possible to see this difficulty accessible treasure either in the Castle at Gmunden or in the Palace or the Dukes near the Schönbrunn outside Vienna.

Who would have ever dreamed in those days at the Metropolitan that the greatest drama associated with the as these. Cleveland could take rank with the greatest museums.

Cleveland Museum would be concerned with the Guelph Treasure, but the incredible came true. The years had passed after World War I, but the results developed frightening difficulties for former reigning families. The Hannoverian came upon straightened times. The Duke had married the daughter of the Kaiser, William II, and was accustomed to live in princely style; however, the financial needs of a great establishment, and the number of dependents drained the Ducal finances. Pressed for money towards the end of the first decade after World War I, the Duke turned the Guelph Treasure over to a consortium of dealers, from Frankfurt-am-Main, Julius F. Goldschmidt, Z. M. Hackenbroth, J. Rosenbaum, Saemy Rosenberg. Ottó von Falke, Robert Schmidt, and Georg Swarzenski to further the sale prepared a most important catalogue. The catalogue came to Cleveland. Poring over it day after day there were dreams. Could these dreams come true? Mr. Whiting said there was no reason why I could not talk with the Trustees. The matter was discussed first with John L. Severance, the President. The tremendous opportunity was emphasized. Where could one possibly acquire objects of such extraordinary importance? Cleveland had already a name and a distinction with its purchases in the medieval field. What was needed were a number of objects of truly outstanding character which would have such a high quality, such glamor that they would bring the entire collection into focus. What was then believed to be true, time has proved to be correct. Here was the opportunity to make the Cleveland Museum a world museum. With unique and famous objects such as these, Cleveland could take rank with the greatest museums.

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Another lengthy discussion was with William G. Mather, first Vice President, at his estate Gwinn in Bratenahl. A great industrialist, he was a man of the broadest culture and interests, a member of the Accessions Committee since the Museum opened in 1916. He was also President of the John Huntington Art and Polytechnic Trust, one of the basic foundations which support the Museum. The Huntington paid seven-tenths of the cost of the original building, the Kelley three-tenths and each gave yearly grants for running expenses. As well, The Huntington Trust had given money for the purchase of works of art. Was there a possibility? Could the cards be played correctly?

Mr. Mather was broad-guage in every respect, a man of great personal charm, but he could be a man of steel if and when he wanted. He had the widest culture, an instinctive love and understanding of fine things and above all the blessed quality of being emotionally moved by works of art. He had vision and when the idea of what the Museum was and what it might become was presented to him, he saw immediately that objects of unique character were of the essence. There was no need to talk to him of this. What had caught his imagination was the story of the Guelph Treasure, the last treasure of its kind which could ever be dispersed. Furthermore, he was Chairman of the Huntington Art and Polytechnic Trust. The Trustees, with the enthusiastic accord of Mr. Severance and Mr. Mather, for this time the Accessions Committee wanted the consent of the Board as a whole, approved a request to the Huntington Trust for a very considerable sum. That request was granted, by far larger

than had ever been appropriated for purchase before. The confidence of the Board was heartwarming in granting the sum outright for the purchase, ~~if any~~, ^{which if made} had to be made on the spot.

The E. B. Greenes were on the steamer going to Europe, a Trustee, his wife a daughter of J. H. Wade; with them was their daughter Helen. Bishop Schrembs, Catholic Bishop of Cleveland, and later Archbishop, was also on board with two Monsignore. The Bishop, of German descent, knew the significance of the Treasure. When he came to the Museum at a considerably later period to see the pieces acquired he said then that he had remarked to his companions, "That's a very enthusiastic young man. I hope it comes out as he wishes but I question it greatly. It seems quite impossible".

Julius Goldschmidt invited my mother and me to dinner at the Frankfurter Hof in Frankfurt-am-Main. It had been arranged that there would be an opportunity of seeing the Treasure in the Staedel Institute that evening. It was to be opened privately the next afternoon. I was certain that there would be others there, representatives from American museums, collectors, German museum people. Only two people came, Mr. and Mrs. Stocklet from Brussels. My heart sank. They had one of the greatest private collections in Europe, especially in the realm of medieval art. Only afterwards did the facts come out; for the moment they were out of the market, perforce, because of difficulties in the Banque de l'Indo-Chine, uncertainties which had temporarily affected their immense fortune.

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The thrill of seeing such objects, the knowledge that it was possible for Cleveland to acquire some of them, was tremendous. Prices were asked and given. Cleveland could buy the Book Reliquary with the early ivory, the actual piece whose photograph had been for so long upon my desk at the Metropolitan. It seemed preposterous but it was possible. This was possible. That was possible. The possibilities were intoxicating.

The unbelievable thing was that there were no other buyers clamoring at the door. Why was Germany itself not doing anything? There was still, an official feud between the Hohenzollern and the Hanoverian Guelph, the deposition of the King of Hanover in 1836 having made a lasting wound. Even the marriage of the Duke of Hanover with the daughter of the Kaiser had not ^{led} ~~heard~~ this breach. Frankly the Prussian and the Hanoverian states could not sit down at the same table and certainly a German Republic in which Prussia still held the dominating place could not and would not buy the family treasure of the Dukes of Hanover.

How was it that such a Treasure could possibly be sold? What was it exactly? Of what did it consist? Was it as wonderful as the reports said?

The story is an absorbing one. The earliest pieces were made for the Brunon family who later intermarried with the Guelph and the crowning pieces in the Treasure were an ensemble of Two Crosses and a Portable Altar of Gold presented to the Cathedral of Brunswick by the Countess Gertrudis Brunon. The Reformation came and Brunswick became the centre of a struggle which ended with the Cathedral becoming

Protestant while the Ducal family remained Catholic. It was then that the Treasure became the family possession of the Dukes and was forever alienated from the Church.

The Gertrudis Altar and the two Crosses were unquestionably the most splendid objects in the entire Treasure, and could be precisely dated. As they are among the handful of basic monuments in the history of early German goldsmith work.

The First Cross has the inscription "For the relics of the Holy Apostle and the holy Virgin Liutrudis, this the Countess Gertrudis ordered made". The Second Cross is even more precise and is inscribed "For the relics of the holy Bishop Valerius, of the holy Pancrati^{us}, of the stone which was laid on the tomb of the Lord. This was made to the order of the Countess Gertrudis for the spiritual welfare of Count Liudolf". The Portable Altar had further, around its top border, the following words "In order to live happily in Him, Gertrudis presented this stone to Christ, glittering with gold and precious stones". So her name is directly associated with each of the three pieces, and the fact that her husband Count Liudolf died in 1038 A.D. assures that they were made between that date and 1040 A.D.

These pieces were unquestionably the first choice. However, if they were to be acquired, every penny would have to be spent. Would it not be better to secure the maximum of pieces available, never sacrificing the precious element of quality? Would it be better to think of unique objects of varying types and of different epochs? The decision had to be made. The Gertrudis pieces were reluctantly relinquished.

That this was eventually for the best could not even be dreamed, but it was as subsequent events proved.

Bit by bit a plan began to emerge. It was necessary to make sacrifices to bring the purchases within the sum available. There was no hesitation now. The Book Reliquary with the wonderful Ivory of the Marriage at Cana was unquestionably the first to be considered. How incredible, how unbelievable that this Ivory which I had admired for so long could be acquired for Cleveland. That was a drama in itself. Cold shivers ran up and down my spine.

The Ivory dated about the year 1000 A. D., had a story and a partial provenance. It came from the cover of a known Manuscript now in the Bibliothèque National in Paris. The manuscript was exhibited in 1954 in the great exhibition, Manuscripts à Peinture du VII au XII siècle. M. Porcher who was responsible for assembling the exhibition opened the case and showed me where the Ivory had been inset. How it had ever been separated from the Manuscript will never be known. All that is sure is that it was in the possession of the Guelphs as early as the XIV century, for it was then used as a major decoration of a Book Reliquary fashioned to receive it. Classical intaglios and cameo were also used to decorate this goldsmith work of silver gilt. Within a Gothic tracery on the reverse side are the engraved figures of the three patron saints of Brunswick, St. Blasius, St. John the Baptist and St. Thomas-a-Becket, martyred Archbishop of Canterbury one of the most revered saints in many sections of Europe. Is it not curious, that many centuries later Hannover should give a royal dynasty to Great Britain, and

that their kings and queens should be crowned by the Archbishop of Canterbury of the moment.

A possible second choice seemed fairly certain, the fourteenth century Monstrance made to hold the twelfth century Paten of St. Bernward, the great Bishop of Hildesheim, under whose direction Hildesheim became one of the greatest centres of medieval art. The Paten can be dated about 1175 A. D., actually later in date than St. Bernward who died in 1022 A. D. But what does that matter? The piece was of supreme beauty and had been associated for long years with St. Bernward.

The Paten is actually by the Master of the Oswald Reliquary, so-called from the Reliquary in the Cathedral Treasury of Hildesheim. The Paten with its vermiculated patterns associates itself too with other pieces with similar motives made for the greatest of the Guelph Dukes, Duke Henry the Lion, the great opponent of the Emperor Frederick Barbarosaa. The Paten is beautifully decorated in niello, the incised lines of the main pattern and of the vermiculated motives filled with a mixture in which sulphur is an ingredient, turned black under heat to give the effective design in black against the gilded metal background.

The Chalice to which the Paten belonged is still a part of the Treasury of Hildesheim. One day a priest showed me the Treasure, and said that sadly the Paten was in America. Speaking to him later he unfortunately was very bitter, forgetting entirely that the Paten had been in Brunswick at least as early as 1484, eight years before the discovery of America, as is attested by its inclusion in the Inventory of the Guelph

Treasure of that date.

It was the association of the Paten with St. Bernward which unquestionably had brought about the effective mounting of the Paten in the Monstrance made for it in the XIV century. The marriage of Romanesque and Gothic elements has been achieved with dignity and rare elegance. Under a piece of rock crystal ^{inserted in} ~~at~~ the pointed top is a fragment of the True Cross, one of the most revered elements in the entire Treasure, a piece unquestionably brought from the Holy Land or from Constantinople by Duke Henry the Lion when he returned from the Crusades in 1175 A. D. Two pieces were now definitely chosen. The choice varied now among a number of possibilities. There were Arm Reliquaries, with inscriptions identifying them as gifts of Duke Henry the Lion. It was not to one of these, however, that the choice turned. Attention came back always to one piece, the Apostle's Arm. The hand in silver gilt was a pure creation of the spirit. In some extraordinary fashion the artist had incorporated in the simple gesture of a hand, a profound and moving other-worldliness. It was pure flame; in it was the spiritual essence which is the wellspring of all religion. Among the many other Arm Reliquaries, it alone seemed to have the emotive power to move one greatly. However there were other beauties as well, a border in champléve decorates the length of the sleeve, and above all the exquisite representations of the twelve Apostles in repoussé.

This Arm fashioned ^{as a} ~~for~~ ^{was} ~~reliquaries~~ ^{as was customary} were made in the form of the objects they contained. What is more likely than that

Duke Henry the Lion had secured them from the East and had had them later housed in this princely fashion? Even if there is no inscription, the piece being even more beautiful than those actually inscribed, could not have been made at the order of a lesser person than the great Duke himself. A further fact, the enamel designs are typical of other pieces made under Duke Henry's patronage. A third choice had been made.

A Horn of elephant ivory had from the first moment been a likely candidate. It was Byzantine or Sicilian, XI century. It brought to memory other Horns in famous Treasuries, among them the Horn of Charlemagne at Aachen or Aix-la-Chapelle. The Guelph Horn was called by the name of St. Blasius, patron saint of the Cathedral and of the Ducal family. What did it matter that the Horn was XI century and that St. Blasius died in the VIII century? It had been associated for long years with St. Blasius and it would continue to be associated with him. Incidentally the Horn of Charlemagne is also XI century and it couldn't have been the storied horn blown at Roncevalles. But why let the poetry of association be spoiled by the mere literalness of historical correctness? They will always evoke high moments of history and the glamor of times past. The St. Blasius Horn was now reserved for Cleveland.

Many years later, on a day when the Treasure of Aix-la-Chapelle was not open, I sent in my card and the Canon came hurrying out and greeted me with the words "Oh, you are from Cleveland. You have the pieces from the Guelph Treasure and especially the Horn of St. Blasius, so like the Horn of

Charlemagne". He showed me everything, opening the vitrines so each piece could be seen to special advantage. He placed the Horn of Charlemagne in my hands with the words: "Have you ever blown the Horn of St. Blasius"? I almost recoiled. It seemed somehow sacriligious. Of course I had never even thought of blowing. He smiled and said: "Blow". I gingerly attempted it. I filled my cheeks with wind and tried. No sound came. He took it, and instead a deep penetrating sound filled the room. It was truly the Horn of Charlemagne echoing down the ages. I tried again; I puffed and I blew and only a miserable peep came out.

St. Blasius or St. Blaise is the saint who is the protector of those who suffer from diseases of the nose and throat. An irreverent colleague or it could have been myself, suggested later that we get someone from the Cleveland Symphony to blow it on television on St. Blasius Day, to help all those with sinusitis or the more commonly called afflictions of the nose or throat. It might help a head cold and thereby aid the Museum.

Even more amusing is a quotation regarding St. Blasius in Cahier's Characteristiques des Saints, Vol. I, page 160 "St. Blaise is designated by the horn or the trumpet of the hunt...because blasen, Blas in German means to blow, bloated (boursouflure, etc.) therefore to sound the trumpet. From that has come the expression Blasmesse from which the bizarre ambiguity leads itself in the fête of the wind (du souffle, etc.). Consequently, the Scandinavian mariners avoid saying the name of this fête. The terror of the dangers hidden under the name of St. Blaise has taken such hold that some Danish peasants regard the winds which blow

on that day as omens of tempests for the entire year and do not even allow their servants to eat then any vegetables suspected of generating flatulency".

The possible purchases were narrowing by now. Money was disappearing fast, but there were still exciting chances. A Byzantine Portable Altar of unusual flat form, with silver designs about the veined onyx of the consecrated stone, was added to the group. I asked if Cleveland took the five pieces tentatively reserved, could it add the Christ Medallion? It was an incunabula in the realm of enamels, illustrated many times, Cloisonne enamel in copper, in that a rarity, It was VIII century and Frankish in origin.

Christ is represented in half figure upon the rainbow, flanked by the Greek letters Alpha and Omega and two strange fishlike motives which may refer to Ixthus, the Greek word for fish, the initial letters of the words in Greek referring to the Christ. For this reason the fish was used by the early Christians as a secret symbol. The linear and stylistic elements derive from the influence of Irish monks, all important in the manuscripts as well as in the decorative arts of the time.

Exhaustion had long taken hold by now but it was a happy exhaustion as it seemed likely that the Christ Medallion would find its way to Cleveland also. An overnight reservation was made to be sure that in the light of another day the choice would not seem faulty. Were the six pieces reserved absolutely first class? Was there one piece which Cleveland could do without? There was no time to write, and the time of the transatlantic telephone had not arrived.

Was each piece set aside worthy of the greatest collections?

The answer was Yes.

The next morning there were still doubts, and another visit was made as soon as the Staedel opened. The results, however, were the same. The decision was made final and irrevocable, and as the years have passed there has been no regrets. From the superlative pieces Cleveland had chosen six.

Georg Swarzenski, the great Director of the Staedel Institute, was told of the decision. He shook my hand generously, but one can be sure with mixed emotions. He had the kindness to say that if the pieces were going anywhere else than in Germany, he was glad that they would be in Cleveland where they would be truly loved and deeply appreciated. Then he summed it up with a typical German expression as he wished Cleveland luck, "Weinend mit einen Auge, lachend mit dem anderen", with a laughing and a weeping eye.

The young Assistant Curator could hardly speak when we met on the stairs. He had hoped against hope, praying that some way would be found to keep them in Germany and together as a unit. Later in America, as a refugee, he recalled the bitterness of his feelings. He told me that as he had seen me enter the Staedel he had an immediate presentiment. He was however not as naive as another young assistant who expressed surprise that Cleveland had chosen objects of such exceptional importance. He had thought, instead, that the

Americans would choose more showy pieces.

The collection was scheduled to go to Berlin after the Frankfurt showing. Robert Schmidt, Director of the Schloss Museum was all expectation; he had incurred large expenses in preparing a special installation for the exhibition. Then one of the most extraordinary political developments occurred, something which could have happened nowhere but in Germany and only in the Germany between the two World Wars. Schmidt was suddenly notified that it was impossible for him to hold the exhibition in the Schloss Museum, the great Museum in the Royal Palace. The reason, - no collection belonging to the Dukes of Hannover could be shown in a building belonging to the Prussian State. The old bitterness between Hohenzollern and Hannoverian was still alive and came to life in truly extraordinary fashion. It seemed impossible to Schmidt and to others but no pressure could shake the decision made. All the plans had to be changed at the last moment, and ^{the treasure} was finally shown in a Club off the Unter den Linden. There it opened with great eclat, the opening speech being made by the Kultur Minister who had been largely responsible for the prohibition and the change of site.

It had been decided in the interim between the exhibitions that the Cleveland pieces should be sent directly to America from Frankfurt. This antedated the Nazi regime by several years, yet the anti Jewish prejudice was there, that prejudice which was to flare out with such unspeakable cruelty under Hitler. The decision was mixed up in a strange psychology current then, a belief that in some way the Jewish consortium was robbing Germany of her patrimony. The indignation should

have been directed instead against the Duke of Brunswick, who had to sell, or against the Prussian State, who by their intransigence made a purchase for Germany impossible.

The Treasure was brought to New York, but it was not shown at the Metropolitan Museum of Art because it was for sale and in the hands of dealers. It was shown instead in the Hecksher Building at the corner of 57th Street and Fifth Avenue. I was asked to open the Exhibition there. Mr. Blumenthal, President of the Metropolitan, and Mrs. Blumenthal were there but no other representative from the Museum. The exhibition had considerable success but created no real furore. It was a succes d'estime.

It was decided in Frankfurt that the entire Treasure would come to Cleveland after the showing in New York. It had been a cause for amazement that no other museum had been represented at the opening in New York and that no serious purchases had come to Frankfurt or Berlin during the period of the two exhibitions. Perhaps it was due in part to the absorption of the American museum in painting and sculpture. The time of universal collecting seemed over with the death of Mr. Morgan and Mr. Walters. When museums wanted to go back to older standards, there were few objects of requisite quality to collect. Yet almost no comparable objects such as these pieces from the Guelph Treasure could ever come on the market again. Here was the paradox, the greatest objects of their kind and no takers except the Cleveland Museum.

Plans were well along for the Cleveland Exhibition. The six pieces had arrived and had been put on view with the greatest of success. The name Guelph was on everyone's lips.

There had been an excellent press and the entire city was waiting for the exhibition.

The opening night came. Mr. Goldschmidt, Mr. Hackenbroth, Mr. Saemy Rosenberg were all there, and no one could have been more gratefully welcomed. Mr. Severance gave a brilliant dinner party, and all the Trustees and their wives were in line for the reception. Mr. Severance would have nothing ~~of~~ but that my mother was in the receiving line too. I am very ^{happy} today that it could have been so, and that she could have participated in one of the memorable nights of The Cleveland Museum of Art. It was the first reception after my appointment as Director in the previous August and she felt in it the pride which was naturally hers.

There was, however, more drama to come. The Museum now had its sights trained on the possible acquisition of the Gertrudis Crosses and the Gertrudis Portable Altar, unquestionably the greatest pieces of the Treasure. Mrs. E. B. Greene, J. H. Wade's daughter, was willing to give one of the Crosses. Mrs. R. Henry Norweb, Mrs. Liberty E. Holden's granddaughter, also gave a substantial sum. However the question of funds seemed insuperable. Another grant from the Huntington alone could make it certain. The Museum was willing to give up with the greatest reluctance the Byzantine Portable Altar as part of the purchase price. Certain monies could be raised from the Wade Fund, but still a substantial amount was lacking.

The Trustees were again invoked by Mr. Severance. Certain of them were definitely against the purchase. Each of them whom I knew to be against the purchase, I called

personally to be certain that they would be there. The meeting took place, the vote of a Trustee cruising in the Caribbean, Samuel Mather, was recorded against the purchase and the vote was a tie. The next morning Harold T. Clark called very angrily saying that he had not been informed in time. He added that he would have flown from Washington if so notified. The answer was that I had personally telephoned him. He excused himself, spoke to his secretary and came back to apologize. Later his vote was cast in favour of the purchase, and the tie was broken. By such a narrow margin and by such a dramatic action, the Cleveland Museum made the greatest purchase it had ever made, perhaps the most memorable it will ever make. With the Lindau Bookcover in the Morgan Library this ensemble ranks only with the greatest medieval objects in the world, truly one of the great works of the XI century, the Romanesque Age of Gold. Furthermore, the Gertrudis Altar is the only gold Portable Altar which exists. The term Age of Gold is used here advisedly, for the XI century was a period when the greatest objects were fashioned in that precious material. The XII century, in contrast, was to use gold only occasionally. Silver and copper gilt became the popular material instead. The Gertrudis ensemble was no doubt made in Brunswick by a master craftsman who had worked for the Münster of Essen under the Abbess Theophanu, grand-daughter of the Emperor Otto the First. Essen is so associated in our minds with munitions and the name of Krupp, that it is hard to realize that today it has one of the greatest

medieval Treasures preserved in its entirety. Through Theophanu the imperial tradition came from Trier to Essen and from there to Brunswick, and the tradition is still imperial.

The golden figures of the apostles on the forward side, the Cleveland Altar, tiny figures in repoussé, have a feeling for scale that makes them seem as if they are sculptures of monumental size fashioned for the portales of a great cathedral. Each stands on strange little islands. The draperies flare out at the knees in a very characteristic manner. These peculiarities occur in the Golden Altar of Basle perhaps the greatest object in the Cluny Museum and in a minimal number of other places. Only twice, however, in Cleveland and in Cluny do representatives of the Four Archangels appear, an absolutely iconographical rarity. They form the decoration of one end of the Gertrudis Altar.

The Gertrudis Altar, has at the other end a representation of the Cross in enamel, flanked by the Empress Helena on one side and by her son Constantine, Emperor of the Byzantine Empire. They are, in turn, flanked by St. Adelheit and St. Sigismund, patrons of the Imperial family.

This representation of the Cross brings to mind the fabulous medieval legend of the True Cross. The Empress Helena, mother of Constantine sought in Jerusalem, this, the greatest of all relics. She found many crosses in excavating but none could be identified with certainty as the Cross upon which Christ died. A dead man, by chance was carried by and his body was touched in turn by each of the crosses excavated.

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Suddenly ^a the corpse came to life and the Empress carried the True Cross, so recognized, in triumph to Constantinople where it became the most treasured and revered object among the relics of the Eastern Church.

There are other details, legends so extraordinarily beautiful that they bear repeating in their entirety. It was believed that the Cross of Christ was fashioned from the wood of the Tree of Good and Evil, through whose fruit came man's fall. In a fabulous way, the wood was preserved through the centuries and was used to construct the bridge over which the Queen of Sheba passed when she visited Solomon. This was symbolic of the approach of the Gentile to the Jew. Again it was miraculously preserved and was used for the Cross upon which Christ was crucified. The Cross raised on Golgotha, the place of the skull, was set upon the grave of Adam, so that the blood of Christ streaming down touched his skull and brought about his redemption. The symbolic circle is completed in this extraordinarily beautiful fashion. The wood of the Tree of Good and Evil, the means of man's fall, became the Cross, the means of man's redemption. The appearance of the skull below the suppedanum which supports the feet of the crucified Christ in the Wade Cross from the Spitzer collection and in many another representation as well is a reference to this legend.

The fragment of the True Cross in the Monstrance with the Paten of St. Bernward was supposedly brought back from Constantinople in 1175 A. D. when Duke Henry the Lion returned from the Crusade. The fragment is recorded in the Inventory of the Guelph Treasure in 1484 A. D. It may indeed be a part

of the ones found by St. Helena.

The Collection returned to Germany after being shown in the Museums of Philadelphia and Chicago. It was now, however, another Germany. It was the Germany of Hitler, and the prejudices of royal families no longer meant anything. The jealousies and family feuds of Hohenzollern and Hanoverian Guelph were unimportant; Prussia sank into its proper relation to the rest of the nation. Hitler then made a surprising gesture and bought the remainder of the Treasure for the Third Reich. He placed it in the Schloss Museum, the very place where its exhibition had been impossible before. Fortunately the Treasure was safely evacuated and was preserved during World War II when the Royal Palace was destroyed.

Julius F. Goldschmidt, Z. M. Hackenbroth, J. M. Rosenbäum and Saemy Rosenberg while in Cleveland had presented also the St. Sebastian Reliquary in gratitude to the Museum. This Reliquary, dated about 1480, is in silver-gilt, and its late Gothic flamboyance represents well the characteristics of that period. Because all of the pieces bought by the Museum represented the earlier centuries, this gift, the ninth object from the Treasure, supplemented the others in a most gracious and generous way.

Changes in taste, in ways of thinking as well as in means of expression, are clearly shown in this late St. Sebastian Reliquary. A relic, in Romanesque times, was not exposed. It was contained within the reliquary, be it Cross, Portable Altar, Arm Reliquary or whatever form the receptacle

might be. Its presence was only indicated by an inscription.

It was an Age of Faith, a mystical world of belief. The believer accepted the fact without question. The relic had to be exposed in the XVth century so that the observer could actually see it, certainly a far less esthetic idea. A bone of St. Sebastian in itself was not a beautiful object.

Certainly it was a more realistic, more material world.

Eighty-nine thousand visitors had seen the Guelph Treasure in three weeks. The whole city was interested in it and talking about it. The pressure upon the Museum staff was tremendous. Public, newspaper, everyone was demanding material. They wanted precise information at a moment's notice. It was rewarding but to say the least exhausting.

There is, however, a crowning story. John D. Rockefeller, Jr., born in Cleveland and profoundly interested in medieval art, had been appealed to in the hope that he might be interested in contributing one of the important pieces. He had written a charming letter praising the Museum's buying policy but regretted that he was obliged to say, no. The scene shifts to Carnegie Hall in New York. It was the annual concert of the Cleveland Symphony Orchestra. John L. Severance, President of the Trustees of The Cleveland Museum of Art, President of the Musical Arts Society, who had given Severance Hall, the Orchestra's home in memory of his wife, sat in the central box with John D. Rockefeller, Jr. in the box alongside. Mr. Rockefeller leaned over to Mr. Severance, "John" he said, "I'm sorry that I couldn't help with the Guelph Treasure. I could not afford it. The pieces were too expensive."

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Another object pertinent to these early pieces was Hanover and has now found a permanent home there.

There were lighter moments behind the scenes to which perhaps the Director contributed. It was necessary to break the strain. A little humor helped even if it was a drop from the sublime to the ridiculous. Occasionally a college cheer could be heard behind the closed door of the staff lunchroom. It was not the Frog Chorus of Aristophanes translated by Yale into a cheer.

Perhaps this is too flippant to be included.

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Only later was the extraordinary story revealed.

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Because of this story it was asked for and lent to the great Exhibition of Karl der Grosse, -Charlemagne-, at Aachen in 1965, as was the Christ Medallion from the Guelph Treasure.

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The Reliquary, however, had a special honor. It was exhibited in the honor case, the central vitrine, with

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precious objects actually associated with Charlemagne himself. Among them was the Ivory Horn from the Schatzkammer in Aachen, which although its date is later, XI century, has always been associated with the great Emperor. It was the same Horn which I had blown with such lack of success many years before in the privacy of the Treasury Aachen.

The Cleveland Reliquary when bought had no purported connection with Charlemagne. According however to the records of Petrus v Beeck who brought together earlier sources in his Stadtkronik, -the City Chronicle of Aachen in 1642, it was one of the three Reliquaries found hanging about the neck of Charlemagne when his tomb was opened by the Emperor Otto III in the year 1000 A. D. The carving was believed to have been made by St. Luke and when later it was newly enshrined in its XIV century receptacle, the figure of

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Another object pertinent to these early pieces was acquired much later. It has a quite remarkable association although bought in 1953 from Daguerre in Paris through César de Hane^{UKE} merely as a beautiful object; there was no story about it, either given or asked. It was a small Reliquary ^{with} from a chain, a XIVth century silver-gilt frame with a representation of St. Luke engraved on the reverse, and holding a Byzantine Steatite of the Madonna and Child of the IX-X centuries.

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St. Luke was engraved on the reverse.

However the story does not end there, for a Mémoire of Berdolet, Bishop of Aachen records that in the first half of August, 1804, on the occasion of the visit of the Empress Josephine to Aachen, that the Talisman of Charlemagne and the so-called St. Luke Reliquary, among other objects, were presented to her. The first, the Talisman, finally came into the possession of the Emperor Napoleon III and was left by the Empress Eugenie in 1919 to the Cathedral of Reims. The Cleveland Reliquary was left instead to Eugène de Beauharnais, son of Josephine, later Prince de Leuchtenberg and came from his succession. Such is its extraordinary story. An object bought for its intrinsic beauty alone achieves a greater significance and glamor from its provenance.

There is a letter in the file from César de Hauke, -amusing because of the later discoveries about the origin of the piece. He was horrified on a visit to Cleveland to see that the frame was not in gold as he had indicated in offering it. It was even referred to as being of gold on his invoice. He immediately offered to take the piece back and refund the purchase price. The piece had not been bought for its material but for its intrinsic beauty, in the first instance, so his offer was unfortunately not accepted.

Weeks in Spain in 1930

There are days that one does not forget. During a happy week in Madrid there were various trips with Mr. and Mrs. Francis F. Prentiss in their Rolls-Royce. I can still see our backing and filling in an attempt to turn a narrow corner in Toledo, an effort almost as great as the docking of the Queen

Mary in the Hudson River. Another perfect day ^{was} with Mrs. Prentiss's maid Theresa, wrapped in veils on the front seat, ^{while} she and we paid our respects to Santa Theresa at Avila. Another time my mother and I went with them to visit the vast Palace of the Escorial, that incredible Palace built out of the granite of the Guadarrama ^{by} Philip the Second. Overwhelmed by its grandeur, its overwhelming scale, its solemnity it was almost a relief to visit the tiny eighteenth century palace on the hill below, the Casita del Principe, built by Charles III for his son the future Charles IV. As the visit finished, settling ourselves in their Rolls Royce;-Mrs. Prentiss, my mother and Mr. Prentiss always sat in the back seat, Mr. Prentiss counted one, two, three so that they all would sit down together in order to fit,-when Mrs. Prentiss asked if there was anything of especial importance in the hands of the dealers in Madrid. I answered that there was nothing that could be appropriate for Glenallen, their house in Cleveland. "Oh, but that is not what I meant. Is there anything which would be important for the Museum"? I told them then of two fine figures, Castilian about 1200 A. D., which I had seen at Arthur Byne's. They were a Virgin and a St. John which at one time had stood on either side of a Crucifixion now presumably lost. They had a further value in that they had preserved almost intact their original polychromy, a trelliced pattern which recalled many early Spanish textiles.

Mrs. Prentiss asked if they were worthy of the Museum. She asked the price. Then with a graciousness which can never be forgotten she said: "William, I would like to present them

to the Museum in honour of your ascension to the throne". Seldom has anything ever touched me so deeply. Its warmth, its friendliness, its affection comes to me through the years, whenever these figures come to mind. Mr. Prentiss leaned over and said with a smile, relating the saints to themselves in a charming way "Elizabeth, couldn't I give one of the saints, the St. Francis? You can give the St. Elizabeth". So in memory these figures always live for me under Mr. Prentiss's appellation.

This Spanish visit was in the Fall, September 1930. I had been appointed Director of the Museum in August of that year, the final news having come by cable. Mr. and Mrs. Prentiss were the first Clevelanders and the first Trustees whom I had seen after the publication of the news.

Worcester R. Warner

Worcester R. Warner died in June, 1929. He had given \$50,000 for the development of the Oriental Department in 1915 before the Museum opened. Langdon Warner was sent to the Orient with this sum to make purchases for the collections of the Museum to be. An important Kwanyin was also given by Worcester R. Warner, anonymously, in the same year, 1915. Unfortunately Mr. Warner was not entirely satisfied with the purchases made, even though they were excellent. Nevertheless he lavished loans still upon the infant department. An important Han Jar was given by him in 1924. A question of policy however developed between him, the Director and eventually the Trustees. He wished to furnish lighted cases of a particular design and to have his objects exhibited by themselves. This seemed a dangerous precedent to the

Trustees. It was a sad breaking of the ways between a potential donor and the Museum. Fortunately not being in the forefront of the controversy, there was no animus against me. Shortly after Mr. Warner's death and just after my appointment as Director in 1930, a letter came from Mrs. Warner, and eventually the great majority of the Warner Collection came to the Museum in his memory without any conditions attached. It was a very happy conclusion, and his objects are an important element in this department today.

6f The Museum Developer's broadly

Fine oriental objects were acquired during this decade through the taste and knowledge of the curator, Howard C. Hollis. The acquisitions ranged from the Indian Nataraja, to be compared only with the figure in Madras, Mughal and Rajput miniatures, a Khmer Head of rare subtlety, Indian bronzes and many other things.

Splendid purchases were also made by Mr. Francis and his joint departments, that of Prints and Drawings and that of Painting. The Campagnola, the Jacopo de Barbari, the latter a unique print of a Woman's Head, were successively acquired from the Hermitage sold by the Soviet government, purchases quite out of the ordinary in their importance. Paintings such as the Supper at Emmaus by Piazzetta enriched the Museum as did the George Luks, the Memling, the wonderful Two Lovers. The Dorothy Burnham Everett Memorial Collection of American pictures founded in 1933, was greatly increased by the Bequest of Mrs. Henry A. Everett in 1937.

Lucadella Robbia and Sir Joseph Duveen

Mr. Francis and I were in New York in 1932 and we went to Duveen's then on the corner of 56th Street and Fifth Avenue. Greeted as usual by an impeccable young man in striped trousers and a black coat, somehow the bars had seemed to have been let down. If you had not made a purchase of \$30,000 and had not capabilities of going far above that sum, you were usually received by one of the lesser myrmidons, not by Sir Joseph himself. The Cleveland Museum however had never bought anything from him up to this time. Was it perhaps the fact that Mrs. Francis F. Prentiss had recently bought for an astronomic amount the Turner now in Oberlin that had affected his judgment?

In any case, we were ushered into the back room where Sir Joseph was seated behind his great desk in striped trousers and a cutaway. He rose to greet us, and I sat down in an armchair to his left, Mr. Francis opposite him. There were the usual polite platitudes, when suddenly Sir Joseph took us by complete surprise. He turned to me: "My God, Milliken you are looking well," bringing down his fist simultaneously with a resounding crash. The pen jumped out of its ^{pen} holder, the ink spurted from the ormolu and malachite inkwell, Mr. Francis and I jumped, each of us rising at least a foot in our chairs. It was a magnificent welcome. Just then Bert came in, Bert Boggis, always called Bert, in striped trousers and a black coat. Only Sir Joseph wore a cutaway. "Bert, what can we show these young men"?

We were transported to another floor, to a corridor with a series of doors to the right which opened mysteriously. The

first opened into a room hung in dark velvet. We sank into velvet armchairs ready to receive us. A supreme masterpiece was already arranged to pique our fancy. When we had looked the requisite time, Sir Joseph popped up, "Fine isn't it?" the sign that we were to move on to other triumphs. We were ushered into the corridor, another door opened, armchairs were ready and another masterpiece. We repeated this until all the doors were exhausted. I believe four or five in a row. Then the process began again with new treasures in each room. It was brisk but restful. We did the rooms three times. Normal patrons with no museum training only did them at most twice, I was told later, as they would not have the capacities of absorbing more.

A marble Head of a Boy by Luca della Robbia had been shown in one of the cabinets. We asked if we could see it again. We were whisked upstairs once more into a room which seemed this time, to be hung with more velvet and we sank into velvet armchairs which seemed softer and more alluring than any enjoyed before. The price was asked. I had hesitated. I had wondered if there was some way to find out without asking. It seemed so crass to bring such a material thing as money into such surroundings. But Sir Joseph was willing to inform us, and the Luca della Robbia finally was transported to Cleveland and bought by the Accessions Committee from the Wade Fund. I was only sorry that the members of the Committee had not enjoyed the amenities of Fifth Avenue with us.

The Romanesque Griffons

Another experience a while earlier of quite a different kind marked the acquisition from Umberto Romano of a pair of Romanesque Griffins, Italian, XII century. ^{It had all the elements of a detective story -} They are powerful and ferocious winged beasts carved in red Veronese marble, with beaks, -tense, dynamic, savage. Under the paws of one is a tiny figure of a man who ineffectually stabs the Griffin's skin with his sword.

The Griffins were originally the bases for columns which supported the gable roof of the entrance of a church in Bologna, a typical scheme in Romanesque times. They were weathered by long years of standing out of doors in rain and storm, and had acquired a patina which could not have been produced in any other way. They were unquestionably right.

A whisper started by an expert, who should have known better, had raised a question as to their authenticity. It is so easy to criticise and so hard to disprove criticism. His casual assertion that the tiny figure of the man with the sword was impossible could be countered easily by citing other similar figures. However this time there was actual proof which would take them back as far as 1840 and probably much earlier, when there would have been no interest in making a forgery of such pieces as these.

Mr. Parsons and I went to Bologna in 1929. The pieces had come a few years back from a villa to the east of the city, a villa which had belonged in the XVII century to a Cardinal Leone. The information which had been furnished us was that the Griffins had stood on either side of the main

entrance to the villa on the supports which flanked the entrance steps. They had been brought there from a church in Bologna, ostensibly by the Cardinal. This was the information given, the starting point of an investigation.

It was obviously easy to find the villa which had seen better days. The steps led to the front door, and on the flanking supports were rectangles of another colour which were exactly the measure of the bases of the Griffins. That part of the story checked out.

Several men and women of fifty or sixty years of age in the peasant houses nearby were asked if there had ever been anything on the supports on either side of the door. Their answer was that there had been "Leoni". When we asked them further they merely answered "they were always there". However one of them gave a lead which seemed worth following. He suggested going to see an old man in his late nineties living in a village about two or three miles away. He had been employed at the villa, as gardener or servant of some sort, and had retired ten or fifteen or more years before when the villa was practically abandoned by its owners.

Driving directly to the village indicated, the old man was found easily. Our visit was completed unannounced. Perfectly lucid he was only too delighted to talk of the Villa Leone with the natural garrulousness of age. He obviously lived in the past. Without leading questions, he told of living always near the villa since his childhood. He remembered no other home, and his father, who had also died at an advanced age, had been employed there all his life.

It was the usual picture of peasants attachments to a family whom they had served through generations. We asked for descriptions of the villa as it was. He wandered off into a long account of gardens which had disappeared. The scent seemed to be getting hotter. We asked him if there had been any figures flanking the entrance steps. "Oh, yes", he said and wandered off in another direction.

We felt it was time to show him photos of griffins similar to those that had presumably been there. He brightened visibly, "Oh, the Leoni". He talked of how he used to ride them as a child. He peered at the photos and chuckling. We asked, "Are you sure they are the ones you knew"? "Yes", he said, but began to search again. "There was a man with a sword, but I don't see him". We showed him the Cleveland sculpture. "Oh, si, si, si. There's the man".

After repeated questions he said time and again that he had known them all his life, and his father had known them too. His memory went back as far as 1840 when Romanesque forgeries were certainly not made. So the inner evidence, which had made it clear that the sculpture was right had been bolstered by facts which told at least a part of their long history. It had been a fascinating and illuminating bit of detective work. Incidentally they had a nickname in the Museum. Mr. Gallagher, the Irish guard, called them "The Irish robbins".

Pictures acquired.
A Tragic Comedy - Mrs. Corrigan and The Cezanne

A quite different and completely frustrating experience concerned another purchase, that of a famous

Cezanne. Mrs. Jimmie Corrigan, -Laura Corrigan as she was called, -later known as a famous international hostess-, had long shaken the dust of Cleveland from her feet and had moved on to social successes in London and Paris. Her Rolls-Royce with two men on the box had definitely not impressed Cleveland.

Apparently the Museum was not included in her bitter feelings, as she did a generous thing in presenting a generous check in memory of her husband, the Cleveland industrialist. Her letter made no stipulations of any sort, but merely stated that she gave the sum with the understanding that the Museum should use it to purchase some object or objects in her husband's memory. The Museum Trustees, on the recommendation of the Curator and Director, purchased the famous Cezanne, the Pigeon Tower at Montbriand, one of the artist's important pictures. It was an extraordinary bargain and gave the Museum its first representation of the work of this artist.

The acquisition had a great success, and the Museum was delighted to acquire such a masterpiece. A letter of deep appreciation was sent and Mrs. Corrigan notified about the purchase. Suddenly the world crashed. Mrs. Corrigan was outraged, and said she wouldn't have her husband's name associated with such a picture or with such an artist. Would we take the label off the picture immediately? Unfortunately it was a weekend, and the label had not been removed. Mrs. Corrigan swept into the Museum, asked the chief guard where the picture was, snatched the label and tore it to bits in a rage. The chief guard was in a great state of excitement and

managed to get between her and the picture fearing a further demonstration. He hadn't the slightest idea who she was but she quickly dispelled any doubt by saying: "I am Mrs. Corrigan. Tell the Director and Trustees that it is an outrage to have bought such a picture with my money. I won't have Jimmie's name associated with it". Later she wrote a letter enclosing the fragments of the label and added, "If there wasn't enough money to buy a good picture, I would have added what was necessary.

There was a Lawrence at Knoedler's which was the picture you should have bought".

You can imagine the dismay of the Museum. They had acquired something they dearly wanted and had thought that in so doing they had spent the generous gift wisely and well. Needless to say time has proved that to be true, and it is worth today many, many times the price paid, but meanwhile a potential donor had been permanently antagonized.

Mrs. B. P. Bole, Trustee

Stories such as this can be fortunately balanced by others of different sorts. Odilon Redon, the great French imaginative painter, had long been a special favorite of the Cleveland Museum. If there was a loan exhibition of oils, watercolours or pastels, he was included. It will be remembered that Redon's Orpheus had been acquired in 1926 due to the sensitive preception of Ralph King and of J. H. Wade and of Ralph M. Coe. In the same year the Portrait of Mlle. Violette was purchased. The artist truly dealt with impalpable things and upon a bit of grey paper, in the frail

and delicate medium of pastel, he has somehow caught the soul, the fragility of a young and sensitive girl.

An oil of flowers, The Autumn Bouquet by Redon was in an Exhibition in the Museum in 1935. A constant visitor was Roberta Holden Bole, - Mrs. B. P. Bole. Redon spoke to her in no uncertain way, led her thoughts into the mysterious worlds of the extrasensory, the world of the spirit in which she lived. She came back time and again to the exhibition, and stood before the Redon innumerable times. Finally she could not exist without it, bought it, and gave it to the Museum anonymously, a Gift of a Friend of the Museum. It did not fit in her house. She feared that it would not tie in with the fancy of her husband and she wanted nothing to spoil her enjoyment. As the years went by she would come and sit quietly in the world she knew so well. One can understand that it was she who sponsored for many years the special classes for students of high I. Q. in the Cleveland Public Schools. She craved for others the joys which were hers.

No greater epitaph could there be than this selfless gift, and when she died the inscription under the picture was changed to read Gift of Roberta Holden Bole. The story should be told moreover, so that through the years that spirit of adventure which was hers should not die. In so many ways, which do not show now, she influenced profoundly the Museum and the city which was her home. She was one of the rare personalities to whom art was a life and to whom service for others was a religion. The Museum has built to high estate by so many of such personalities.

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high estate by so many of such personalities.

'There will always be for me the memory of the corner room in the great Armory Show in New York in 1913. It was literally papered with Redon's work, three and four and five deep. He was an unknown figure then to me and to so many. But that room was an unforgettable experience. It hovers in the background of memory as pure enchantment, an endless ride on the wings of fantasy. Redon cast his spell on many, and it is not surprising that one of his loveliest flower pictures was among the objects bequeathed to the Museum by Leonard C. Hanna, Jr.

Henry G. Dalton, Trustee and Collector

The influence of the Museum in the development of taste is ^{also} ~~often~~ all important, and the close working together of patron and Museum can bring dividends to both. Mr. Severance, had been consulted by Henry G. Dalton, one of the most important business men in Cleveland, a Trustee of the Museum, and chief partner in Pickands Mather. Following Mr. Severance's advice he had come to the Museum to ask if I would go to his house to advise him. An early appointment was arranged at his home on the Lake Shore Boulevard in Bratenahl. His big livingroom had been recently rep paneled, a handsome room. The dreaded question came: "I want to know if I can hang any of my pictures or if I should replace them". They were ranged against the wall in another room. It could have been an awkward moment but he made it easy. "I am a business man and ask and expect the frankest answers". The answer had to be negative. "Excellent, that is the advice I wanted and which I really expected. Now

can the Museum aid me? I would like things naturally which would please my taste and that of my wife's. Do you know of anything?"

Sitting on a sofa in the living room a moment before, I had noted the two purple velvet pillows with interest. They were copies of a sixteenth century Venetian velvet used in the ceremonial stole customarily thrown over the shoulders of the Venetian Senator. The design was similar to that in a Portrait by Tintoretto which had just been shown in a special exhibition at the Museum. Like a flash I could see the Portrait as a central feature of the room. I spoke about it. Mr. Dalton was interested, and asked if it could be brought out to try in his home. Uncertain whether the picture had been shipped or not, the Museum was called immediately. The shipment was cancelled, the picture unpacked and brought to Mr. Dalton's house the next morning. It was hung and never left the wall until Mr. Dalton's death in 1940.

Mr. and Mrs. Dalton were happy with the success of this initial step. How then could the scheme be carried further? A plan was suggested that gave them the opportunity of expressing their own taste. Three or four pictures or sculptures or drawings were chosen from each of the major dealers in New York. Then they went with me to see if there was anything which pleased them. On this first trip they saw a Fiorenzo di Lorenzo at Durlacher's, a pair of oval landscapes by Pater and a portrait by David at Wildenstein's. All intrigued them. These were sent on to try, and they fitted beautifully into their surroundings.

The room was a typical Georgian interior panelled in wood.

Its design called for some major feature over the mantelpiece opposite the Tintoretto. Would the Daltons want the more usual solution, an English portrait? Also, wouldn't the good if conservative taste of their architect Abram Garfield, son of the martyred President, turn in the same direction? I was correspondingly delighted when Mr. Dalton said, "We don't want an English Portrait". I was pleased, as one sensed that their taste was not a purely conventional one. As they said: "We like things of different kinds and different periods. Each of the new things has given us a new perspective".

What would be proper to place over the mantel? A picture? What about the possibility of the sculpture by Giovanni di Agostino that had just been shown in the Museum in the exhibition, Art Through the Ages? It was one of the excessively rare sculptures by an artist and architect who had been the master in charge of the construction of the new Duomo in Siena in the mid XIV century, the cathedral never finished because of the plague in 1348.

It seemed a daring idea. Would the Daltons like it? Would Abram Garfield approve, for he would have to install it? Wouldn't his preference be for a more usual solution? Mr. Dalton wanted to have the piece brought out to try. The size was perfect. The pierced Gothic canopy and the figures came to life profiled against the dark wood of the over mantel. Mr. and Mrs. Dalton were obviously enchanted. Mr. Garfield's remark was surprising: "Perfect. I had been afraid it might have been an English Portrait". So another rare and beautiful

object was added to the artistic possessions of Cleveland. It was to come to the Museum in 1943 with the Michelangelo drawing as a memorial gift from his two nephews, George S. and Harry D. Kendrick.

The question of his library was the second problem. It was small in scale and faced towards Lake Erie. The idea of drawings was suggested by the interest of both Mr. and Mrs. Dalton in a Hubert Robert drawing they had seen at Wildenstein's. This they bought, and over a period of several years they progressively bought a small group of other drawings beginning with an Isabey Figure Subject and an Ingres, suggested by César de Hauke. They balanced each other perfectly. There was however still a vacant space. Mr. Francis had brought on in the meantime from Wildenstein's, for the consideration of the Museum, a drawing for the Sistine Ceiling by Michelangelo, it is a drawing included in Berenson's Drawings of the Florentine Painters. There was no money available, alas, and as a last resort, Mr. Dalton was called. His answer was decisive: "I'll be right over". Mr. Francis and I showed it to him in the Staff Room by the old North door. He came and looked. There was never a question. He had found the piece for the empty space in the library.

Later he wanted suitable things for an upstairs study. A group of brilliant impressions of Dürer engravings, fifteenth century Florentine engraving, fine manner, brought on by Richard Zinser, were tried by Mr. Francis, and they eminently fitted the need. However Mr. Dalton wanted something which would bring colour into the room as well. Eventually an illuminated

Miniature satisfied his wishes, Italian, early XV century and certainly Lombard. William G. Mather and the Museum had other pages of the same manuscript. Most of these objects were to come later to the Museum when a part of the collection was dispersed.

A final addition to the livingroom was a portrait of a Woman by Tiepolo. There was a question as to whether it was by Gian Battista, the father or by the son, Gian Domenico. The question of final attribution, - it is now called Gian Battista the greater name, - however does not disturb its beauty or its importance.

Mrs. Dalton called the Museum: "I've found a beautiful photograph on my husband's desk. He spoke of it last night, but we were out for dinner and got in so late that there was not time to talk further of it. Where is it"? The answer was, "In the Museum". "Can you possibly bring it over to try"? In fifteen minutes the Museum men were on their way, a cabinet with curios was removed, and the picture hung. This initiative and the telephone on the part of Mrs. Dalton surprised me. She had never done anything like it before. That evening Mr. Dalton was faced with a fait accompli; he laughed and said: "I've never known my wife to be so positive". This beautiful canvas also came later to the Museum as a gift of their nephew, George D. Kendrick.

The collection and its formation were thus dictated by the taste and interests of Mr. and Mrs. Dalton and in asking the aid of the Museum in helping them to form it, it brought rich dividends of pleasure to them and eventually to the Museum as

well.

President John ^L. Severance

The formation of the John L. Severance Collection was an entirely different matter. It was a very personal collection, largely formed in the decade of the twenties. It was furthermore something which they had created themselves, bit by bit through true connoisseurship. Few people, ^{too} were more faithfully served by the dealers with whom they had worked: Mitchell Samuels of P. W. French and Company, Parish Watson in the oriental field, Arnold Seligman, Rey and Company, and others. These men respected their clients, and although they were sure of the close scrutiny of each purchase by the Museum authorities, their own sense of values never led them into doubtful suggestions.

Mrs. Severance died in the winter of 1928-29, Mr. Severance in January, 1936. However by the terms of his Will the objects were not turned over to the Museum until 1942. Yet it has seemed better to discuss the objects in the collection, how they were secured, and to give many fascinating stories about the pieces themselves, at this time rather than later, when they became actually Museum property. The fact that they would eventually be given, so influenced the purchase policies of the Museum that the stories seem to belong here.

Mr. and Mrs. Severance were concerned about the objects in the collection. They would say time after time: "Is there something which should be eliminated or be changed. Tell us if something is not worthy of being eventually in the Museum". Even with close friendship it was not easy to say that a particular piece did not fit, was not of requisite quality. The modern console in the drawingroom was mentioned after months and repeated requests. The

room was filled with exquisite French furniture of the XVIII century and the console was a completely false note. They understood my criticism at once and said that it had been always there and that they had found nothing suitable to replace it. I then dared and said that a tapestry on that wall would complete the room to perfection.

That, however, drew an immediate response from them. The great portrait by Sir Joshua Reynolds of the Ladies Amabel and Mary Jemima Yorke hung above the console and they reacted at once. "Oh, we love the picture. It is one of the things we care for most. We don't want to lose old friends. Also, there is no other place in the house where it could hang."

I had known that this would be their probable answer and I was ready for it as I had already found what I thought was a possible place for the picture. I suggested that it might go on the second landing of the main staircase. They immediately thought it would be far too big, but when we measured the space, they found that it would fit perfectly.

Three weeks later, I was invited to dinner and the cocktails were served in the Library, not in the Drawing Room, as they usually were. We had a leisurely and pleasant dinner and I was somewhat surprised when I heard Mr. Severance say, "Herbert, we will have the coffee in the Drawing Room."

I caught my breath as we entered. The console was gone. The Reynolds was away and in its place hung a magnificent Boucher Tapestry. There was no

question obviously in the minds of Mr. and Mrs. Severance but with their rare modesty, they wanted to be sure that the tapestry was of major importance for the Museum. "It's done what you said. It's given air, space, gayety and a proper background for the furniture". Certainly it will always do the same for any gallery in which it is hung in the Museum. Later we looked at the Reynolds on the stair landing. Mr. Severance said: "We see it more now than we ever did. Every time we go upstairs or come down it's there and it's wonderful".

The tapestry itself has a most exciting history. In the first place, it is one of the major compositions of Boucher, signed by him and dated 1753. Furthermore, above are the royal Coat of Arms, which ensures that it was made at royal command. While the subject was repeated, as in the Huntington Gallery in San Marino, California, there the royal Coat of Arms does not appear. It had a distinguished provenance as well, for it had hung in the drawing room of J. Pierpont Morgan on Madison Avenue in New York.

The acquisition of this tapestry had certain very important results. Not only did it mean further changes in the drawing room but it meant the acquisition of another tapestry of importance by Mr. Severance's sister, Mrs. Francis F. Prentiss, across the street. There was always a friendly rivalry between brother and sister which brought the Museum great dividends. If Mr. Severance bought a Rembrandt, Mrs. Prentiss bought what she considered a better Rembrandt. If Mrs. Prentiss bought a Hobbema, Mr. Severance countered by what seemed to him a finer painting by that artist. The same

competition developed in the realm of French furniture and prints, tapestries and Chinese ceramics as well.

Mr. and Mrs. Severance were obviously pleased with their tapestry but it was evident that the major paintings were no longer appropriate. The Cazin was ill at ease. There was no problem for it could go in the upper hall if a proper replacement could be found.

Shortly before, the Museum had had an exhibition called Art Through the Ages and several of the major pieces remained in Cleveland. The sculpture, Christ and St. John, was bought for the Museum, J. H. Wade Fund; a sculpture by Giovanni di Agostino was acquired by H. G. Dalton; a Lancret by Mrs. F. F. Prentiss, all of which later came to the Museum by bequest or gift. There was also a superlative Portrait by Drouais which Mr. Dalton had encouraged his partner to try in his house.

Mr. and Mrs. Severance had greatly admired this Portrait in the exhibition and they were disappointed when they learned that it was on trial elsewhere. However their disappointment did not last long. There was a negative decision, and the Drouais merely moved from Mr. Colby's wall to the wall in Longwood, never to leave that wall, except for one short interval, until it became one of the capital pieces among the French eighteenth century pictures in the Museum. That interval was when it was requested by the French Government for the official Exhibition of French Art, held at the Royal Academy, Burlington House, London in 1932. It was one of the two representatives of the art of Drouais in that great exhibition.

The portrait is dated 1759, and the subject is a well

known figure in courtly circles, the Marquise d'Aiguirandes, a daughter, on the left hand, of Mlle. Leduc de Jourvoie and the Comte de Clermont, Prince of the Royal blood. Her husband was ^{to be} a cavalry captain in the Regiment of the Comte de Clermont as well as Master of the Hunt of the Count. Her father had finally legitimized in this fashion his early liason. ^{name} Mlle. d'Aiguirandes' Portrait is a charming expression of the fragile and exquisite elegance which marked the Court of Versailles.

A step had been unquestionably taken towards the completion of the drawing room. The Tapestry gave space and air. Now Mlle. d'Aiguirandes, a portrait by a well known painter of a personage of distinction added its bit of atmosphere.

A French interior demands symetry and the Drouais hanging on the left side of the entrance door was not properly balanced by the Romney on the other side. Fortunately the Romney had no particular sentimental value and it disappeared to be replaced by a Nattier of Mlle. Henriette de France as Diana, a perfect solution with complete legitimacy, to balance the royal blood, if on the left hand, across the door to the left.

Mrs. Severance was much interested in the background of each object. Mlle. Henriette, a daughter of Louis XV and Marie Leszczynska brought another representation, this time surely of purely royal blood, of that frivolous and light hearted world which played at life in the half century before the French Revolution. Later the identity of the sitter was to change not for the better. It was to become the Portrait of a fascinating personage, who had a major part in the extravagance which played

an all important part in causing that dissolution.

Edgar P. Richardson, then Director of The Detroit Museum of Art, investigating the identity of the sitter of a Nattier brought for their Museum, questioned whether the Cleveland picture could be Mlle. Henriette. He destroyed that dream when he wrote: "Pier de Nolhac, then Curator of Versailles, no longer believes that the bust portrait at Versailles (which is undoubtedly your woman) could be Louise-Henriette de Bourbon-Conti". The Severance Nattier instead seems to be unquestionably a far more notorious figure, the famous Mme. de Pompadour, ~~a~~ fascinating mistress of Louis XV, who wielded such powers in her time. It seems to be a repetition of a painting from which her little engraved portrait of 1748 was made.

The re-identification of the Portrait naturally adds a certain kind of glamor to the Severance picture, for the meteoric rise of Mme. de Pompadour to royal favour marked her as one of the personages of her time. She had an immense impact upon style through her taste. Her patronage of the cabinet maker, The Royal Manufacture of Sevres, the makers of objects of luxury of all kinds, was considerable during the long period when she held the affection of the king. The decisive colour of her eyes in this picture and the suggestion of auburn hair fits her description perfectly.

One thing that should be emphasized was the understanding and wisdom in the way Mr. and Mrs. Severance collected. This spirit was matched by that of his sister, Mrs. F. F. Prentiss, as well. They bought for years with a privately avowed purpose *only known to the Museum authorities* that the works of art which were worthy should eventually

come to the Museum. The result was that the Museum never thought of purchasing in those particular fields during those many years. So when the great bequests of both collections came, there were no serious duplications, and the Museum acquired, thereby, collections formed on the highest standard of quality. Certainly few museums in the world have been blessed by such lack of egotism on the part of its major donors.

A feature of the Severance dining room was a unique tapestry, The Birthday of a Prince, made by order of the Emperor of China, Chien-Lung, for presentation to the French King, Louis XV. It was woven in haute-lisse, and has a feature of its design a frame, a woven copy of the woven framed borders used in the French tapestries of the same period. It is rendered with a certain Chinese flavor which is unmistakable and piquant. There are, as well, other details not found in France. For instance, there are details in faces and other places which it was difficult to render in weaving. These are filled in with embroidery in silk.

The tapestry was never sent to the French King and was found rolled up in the Palace of the Empress Dowager in Peking. The fact that it had been protected in this way, explains its remarkable preservation and the freshness of its colouring. The tapestry had apparently been made as a return gesture for a tapestry designed by Boucher and bearing the royal Coat of Arms which had been sent by Louis XV as a gift to Chien-Lung. It too was found rolled up in Peking.

This second tapestry came into the hands of the dealer Gorer, one of the many drowned in the tragic torpedoing of the

of the Lusitania. Some years later when his estate was settled and when time was propitious, the tapestry came into the hands of Mitchell Samuels of French and Company. Mr. Samuels telephoned Mr. Severance that he had in his possession the second item in this exchange of King and Emperor. Mr. Severance told him to bring it to Cleveland the first moment possible. He arrived the next day. It was tried everywhere at Longwood. The colours would not go in the dining room nor was it at home anywhere. In despair Mr. Severance mentioned it to his sister, Mrs. Prentiss. As the result it went across Mayfield Road and found a place made for it in the stairhall of Glenallen. Today the two pieces of this historic exchange of gifts form part of the Museum collection.

Once it was my good fortune to be in Paris when Mr. and Mrs. Severance were there. There were lunches on their terrace at the Hotel de Crillon, overlooking the Place de la Concorde. There were visits to museums, - to the Louvre, to Cluny, to the Trocadero to see the collection of casts there. They already owned a stone figure from Moutiers Saint-Jean and they wished to place it in context with other things. Needless to say there were many visits to dealers, as well.

Especially intriguing was a small white marble Virgin and Child, of the XIV century, at Stora's. It related immediately to a small number of other pieces, carved with the elegance which marked the ateliers of the Ile-de-France, the heartland of France around Paris. The floriate crown of the Virgin worn coquettishly on the back of the head was a notion of the Dior of the moment. The wavy hair, the facial type, the general elegance of its stance, its chic marked it as essentially of

Paris just as the major production of Parisian coutouriers unmistakably reveal their place or origin today.

There were related pieces among the casts at the Trocadero. Later a cast of the Stora piece was to become a part of that historical collection. There was really no longer ^{any} doubt in the minds of Mr. and Mrs. Severance.

However a visit to the great Cathedral of St. Denis on the outskirts of Paris only confirmed their decision.

There was a gracious and charming epilogue to this week-and-a half. Mr. Severance remarked: "We have had many happy and pleasant hours here in Paris. Is there anything especially valuable for the Museum in the hands of the dealers here? I am thinking of the two quatrefoil plaques, in translucent enamel on silver, which you liked at Jacques Seligman's. Would they be worthy of the collection"? They are today a happy record of many pleasant moments spent in Paris that summer.

This was the second such experience. The other time London was the scene. Their visit was short and trips to the galleries could not be so extensive. Partridge had a series of remarkable chairs: English, Charles I, James II and William and Mary. These they bought for their house and they later came to the Museum. I can remember a dreadful moment after dinner at Longwood while enjoying a cup of after-dinner coffee, when the front leg of one of them suddenly folded and deposited me on the floor. I saved the cup in my descent, but my humiliation in being even the unwitting cause of such a catastrophe quite unnerved me. Mr. Severance put me immediately at ease when he said that it was the second time it had happened.

We had also liked at Durlacher's in London an Ivory, XIV

century, formerly in the Malcolm Collection. Mrs. Severance had not seen the piece, and Adam Paff brought it to the old Carlton hotel at the corner of Pall Mall and Haymarket, burnt during World War II and never rebuilt as a hotel. It was a nervous few minutes waiting downstairs for a decision, and Adam Paff treated me to a stinger, then a new experience. I only remember that it went completely to my head. However the response was favourable, and the Ivory became a very pleasant memento of another visit. A lunch with champagne was indicated, and the acquisition was celebrated by two happy people with toasts to Mr. and Mrs. Severance.

There are many fascinating stories about other Severance things. The painting, Burning of the Houses of Parliament by Turner, bought from Knoedler's was shown at the Tate Gallery, London, in 1959 in the exhibition, The Romantic Movement. The picture met with the greatest success. The critic of the London Sunday Times referred to it in the following terms, "The Burning of the Houses of Parliament on loan from Cleveland, Ohio, is revealed as one of the greatest pictures of the XIX century". Turner actually saw the conflagration and made sketches at the time. However Cleveland is fortunate to have it only because of a hardheaded Yorkshire man. It had been bought directly from the artist by Mr. J. G. Marshall of Headingley, Leeds for L 350. Family records reveal the rest of the story:

Painted in the year 1833 and in that year my grandfather James Garth Marshall took his son, Victor Alexander Ernest Marshall (my father) to Turner's studio. My grandfather thereupon turned to my father and said, 'which do you like best?' and he pointed to the picture now in my possession. Whereupon Turner said 'Well young man, that is the only one you cannot have as I have decided to give it to the nation'. But my grandfather said 'No, Mr. Turner, you gave me the offer of anything in your studio at a price and I must hold you to it' and so the picture, and it has never been out of the family from that date.

Another piece with a romantic story which transfers us to the Italy of the Renaissance is the white marble Christ Child by Baccio da Montelupo. The Child holds in his hand an apple signifying redemption from the sins of the first parents. It was made for the Tabernacle by Desiderio da Settignano in San Lorenzo in Florence, the Medici church, and was formerly at the end of the right transept. Only in recent times has the altar been moved to the right aisle opposite one of the two bronze pulpits by Donatello. The Desiderio Christ Child was so popular in the XVI century that it was always placed upon the main altar at Christmas time. Baccio received an order to execute a similar figure (in the style of Desiderio) which could be placed on the Tabernacle while Desiderio's

sculpture was used on the high altar. Baccio's figure was seemingly left in the place after an accident to Desiderio's sculpture, which was kept in broken condition in the Sacristy until 1868. Then, with a greater appreciation of the original, the original was repaired and replaced in its proper position. The Baccio replica was then sold by the church to Baron Reinhold Liphart, the Russian connoisseur and collector and placed in his residence at Rathshof Castle in Russia.

There are also stories that can not be completely verified, such as that which concerns the Borghese Warrior by Keller, the brilliant bronze caster, who did so many replicas of classical figures for Versailles at the time of Louis XIVth. According to Heilbronner, the Borghese Warrior came from the Tuileries burned at the time of the Commune in 1871. Perhaps sometime documents will turn up which can confirm this.

Splendid pieces of French Renaissance furniture are a feature of the Severance Collection. Especially remarkable in its detail is the carved and inlaid Table, period of Henry II and mid XVI century. It came from the collections of the Dukes of Bellegarde and tradition maintains that it was made for the marriage, in 1558, of Francis II of France and Mary Stuart, later the famous Mary Queen of Scots. Francis died in 1660, one of the three sons of Henry II and Marie de Medici, all of whom ruled and died without issue. The table is a masterpiece of intarsia with its fleur-de-lys and many coats of arms. Every detail of the Table is exquisite. One day Paul Sachs and Edward Forbes, a grandson of Emerson, then co-directors of the Fogg Museum, Massachusetts, were visiting the collection, and Mr. Severance suggested that we look at the beautifully carved supports of the Table. The four of

session. His comment was: "Beautiful, beautiful. It was us got down on our knees in order to inspect it more carefully. offered to me but I didn't buy it because there wasn't a It stood directly opposite the front door in the middle of a large hall. Mrs. Prentiss, Mr. Severance's sister, rang the door bell at that precise moment, and when the butler, opened the door, there were the four of us in an unaccustomed position our heads under the table. We were greeted with peals of laughter from Mrs. Prentiss.

The Ivory Head of Henry III of France, the brother of Francis II just mentioned, is after the original in marble by Germain Pilon, now in the Louvre. A copy was made in the XVIII century for Mme. Du Barry, mistress of Louis XV and brilliant leader of fashion. Later it passed into the collection of the Marquis of Hertford at Bagatelle, the famous Pavillion at the edge of the Bois du Boulogne built by the Comte d'Artois, brother of Louis XVI, later Charles X of France.

Mr. Severance, for some reason, had never been a patron of Duveen Brothers and he had never really liked Sir Joseph. However when Sir Joseph came to Cleveland he was glad to show him his house and collection, especially as he was rewarded with two stories which he was never tired of repeating.

One of the most notable objects at Longwood was a Paschal Candlestick in bronze attributed to Riccio, but instead probably by Antonio Gentile da Faenza, who did the two great Candlesticks now in the Treasury of St. Peter's in Rome. A Paschal Candlestick, by its nature, is a single candlestick, placed by the altar to hold the large candle blessed and lighted the day before Christmas and kept there until Ascension Day. Sir Joseph admired it, obviously, but hated to admit that it had never been in his pos-

session. His comment was: "Beautiful, beautiful. It was offered to me but I didn't buy it because there wasn't a pair". The second remark pleased Mr. Severance even more. There were two fine Firedogs in the drawing room. Sir Joseph looked at them and said: "I wouldn't be certain of those, they may be wrong". Mr. Severance said: "Sir Joseph, you must be very certain of that to make such a remark. You know that they are signed Caffieri, dated 1752, and bear the fleur-de-lis and the Inventory number S00 145 of the Chateau of St. Cloud". When Sir Joseph returned to New York he wrote an apology: "I never realized, of course, that they were the famous Andirons from the Hoentschel Collection".

Mr. Severance sadly died in January, 1936. This was the year of The Twentieth Anniversary of the opening of the Museum which coincided with the Great Lakes Exposition held in Cleveland on the lakefront below the Mall. In honour of both of these events and as a part of the Exposition, the Museum planned a most important painting exhibition in the Museum itself. It was an exhausting but rewarding affair with more than 150,000 visitors. Perhaps the most remarkable picture remained in Cleveland as a memorial to Mr. Severance. It was not showy but, in its reticent beauty and rarity, it represented Gothic painting in Austria at its height. It was the perfectly preserved wing of a diptych by the Master of Heiligenkreuz, so named from a painting by the same artist, in the Vienna Museum, which came from the Cloister of Heiligenkreuz. The other wing has become a part of the collections of the National Gallery in Washington in recent years. Friends of Mr. Severance had been searching for a suitable object which could be presented to the

Museum in his memory. Many gifts made the presentation possible. This was a brilliant addition to the group of Austrian primitives which are now such an important section of the Museum collection. The Master Pfenning or Conrad Laib had been acquired a year earlier.

Leonard C. Hanna's First Gifts

Leonard C. Hanna's gifts at this time were beginning to become more and more important. He gave in 1936 a complete group of Bellows' lithographs, one of two complete sets, since the third set belonging to the late Mrs. George Bellows, his widow, has been dispersed. The second set is in the Wiggin Collection in the Boston Public Library. The Hanna Collection contains one unique print and three or four others of great rarity. To these prints Mr. Hanna added several drawings.

Several years later he established the Coralie Walker Hanna Memorial Collection in memory of his mother. It consisted of a group of Italian furniture of the fifteenth and sixteenth centuries, furniture completely lacking in the Museum before. It was remarkable that time after time collections came by bequest or gift which did not duplicate material in the Museum. Mr. Hanna shortly after his mother's death said: "You have almost no Italian furniture in the Museum. Am I right in thinking that"? It was a mere hint, but the Museum figuratively kept its fingers crossed. The suspense, however, did not last long as Mr. Hanna indicated several months later that he was closing the house and that we could make a choice of the things which interested us for the Museum. The furniture, tapestries and other objects came with the gift. There were a pair of tapestries, and

he allowed the Museum to exchange one for a small Nuremburg tapestry adding very generously a sum to make the purchase possible.

The Growth of the Oriental Department

The late thirties had been marked by distinguished purchases in the Oriental Department. Particularly fine were a Pair of Screens with Horses, Japanese, Ashikaga Period, secured by the Whittimore Fund. They were painted late in the XV century and

"In them is represented an aspect of life that was dear to the heart of the warrior, with horses and grooms, falcons and falconers, nobles, priests, retainers and pages. Even the dogs can be seen... but the monkeys are hardly visible. Of the two gaming groups depicted in the central panel of one screen, those to the left are playing go, the game of war, while the others are occupied with shogi, a kind of chess. The horses are tethered according to the contemporary custom, some of them with ropes under their bellies to prevent them from lying down and getting dirty.

The whole representation is so natural that one suspects it of being copied from life and yet it is pervaded with a permanence distinct from any particular moment".

This excerpt from the Bulletin article by Howard C. Hollis, the Curator, gives a lasting picture of one of the earliest screens in the collection. In later years many remarkable screens enriched the Department, added by Mr. Hollis's successor, Sherman E. Lee.

Another purchase made shortly after for the Wade Fund was the famous Birds and Snakes, Chinese, Chou Dynasty, V century, B. C. It is an almost unique example of lacquer on wood, incredibly preserved through the centuries in the dry sand or loess of a grave, unearthed in almost untouched condition. The British Museum could properly write and ask for "photographs in detail of your famous Birds and Snakes".

94157 Commodore Beaumont

A Trustee of the Beaumont Fund let the Museum know informally in the late Fall of 1937 that Commodore Beaumont was considering giving his Watteau to the Metropolitan. However, as the May Company was in Cleveland, there was a possibility that it could be diverted here. He suggested a letter to Commodore Beaumont. The letter was written. It was carefully gone over by the President, Mr. Mather, by Harold T. Clark and others. It was then sent and achieved its purpose. It was a happy day, for we knew that there might be other possibilities in the future, as the collection contained, as well, a Nattier and a series of panels by Lancret. They were later to come to the Museum also.

The story of how Commodore Beaumont acquired them is an amazing one. He was an exceedingly careful and astute man, and when he even thought of investing money in works of art, he felt that he should have the best of advice. He did not pretend to know about pictures, but he had a real feeling for beauty and a judgment that had made him a great merchant. He went to Henry Goldman, then an old man, but a good friend, one of the senior partners in Goldman-Sachs and a great collector in his own right.

Commodore Beaumont laid his cards on the table: "I have a million dollars to invest in works of art. Will you help me"? Mr. Goldman agreed, and they decided that they would go to Duveen's; it must be remembered that at this time Mr. Goldman was almost entirely blind. Commodore Beaumont knew this but still trusted his advice. So the matter was put in the hands of Sir Joseph Duveen, and he did not fail. He had sold too many things to Mr. Goldman and they knew each other well; Goldman cleverly put him on his metal.

The most brilliant purchase was the famous Watteau, La Danse dans un Pavillon which came from the Neues Palais in Potsdam, a picture which was to have many experiences before it found its final home in Cleveland. It had been bought in Paris from the artist by the Ambassador of Frederick the Great, Count von Rothenburg, for Frederick's collection at Potsdam. For years it hung in the Neues Palais. At the end of World War I, the Hohenzollern were finally assigned things from the collections of the royal family which they could liquidate. The Watteau was one of them. It finally passed into the hands of Sir Joseph Duveen.

Then the next drama occurred. It was bought by Loewenstein, the Dutch banker, a man of supposedly inexhaustible resources. He had not paid for the picture when he stepped from the door of a cross channel plane and committed suicide. The picture returned to Duveen's. Finally it was bought by an astute business man on the advice of a blind man, Mr. Goldman, and became by this series of happy chances one of the major treasures of The Cleveland Museum of Art. Commodore Beaumont came once to the

Museum to see the picture installed. He had asked that he be allowed to come into the Museum without anyone greeting him and without any fuss of any kind. All I remember is the appearance of a rather small man in a coat and muffler with a yachting cap whom I saw from a distance. He came and was apparently satisfied with what he saw. Nuremberg in 1933, where

German Gothic Sculpture

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I had been taken in the mid-thirties to see the Shuster Collection in Munich, a chance visit as there was no question of anything being for sale. So without any arrière pensée I had looked at the pieces and studied them closely. I knew little enough about German sculpture then and always wanted to learn more. Curiously there was almost no representation of first class things outside Germany. French Gothic sculpture had usurped the field. What a chance it was, for in 1938 came word that the collection would be auctioned in Munich. The Catalogue arrived and bids were sent in care of a friend, *Dr. Wolfgang Krönig*. He attended the sale on the day of the Anschluss, when Germany marched into Austria. The Cleveland Museum was fortunate in securing the fine Crucifixion by Leinberger, bidding against the Museum in Landshut. Only later did we learn that the German Museum had known that Landshut was bidding and held off. They were upset when they learned that an American museum had bought it instead. The second purchase was the wonderfully preserved Pietà by the Master of Rabenden, with all its original polychromy. *P* Many trips the following summer to see works by Leinberger, several times accompanied by Georg Lill, the great expert on his work, confirmed the wisdom of Cleveland's purchase. Visits to Rabenden, and other places where that

master's works were, made it evident that acquisition was perhaps the masterpiece of the artist.

These exceptional purchases were to be supplemented by the tiny Madonna and Child in wood by Veit Stoss which came from the Colin Collection in Innsbruck. It had been shown in the Veit Stoss Exhibition in Nuremburg in 1933, where I had seen it and admired it greatly, one of the almost non-existent pieces by the artist in private collections. How many times things seen and unobtainable later found their way to Cleveland. Travel, the knowledge of collections public and private were the keys which the Trustees understood.

The Marlatt Bequest

A great bequest such as the Severance bequest was long planned and the Museum, although it did not know the precise details, in a general way knew what objects would enrich its collections. The monetary bequests, however, can be a complete surprise. Great gifts drop out of the sky, at times from known, at times from completely unknown sources. The classic example of this was the gift of Mr. Rogers which formed the Rogers Fund, one of the greatest funds of the Metropolitan Museum. Mr. Rogers came one day to the Metropolitan and asked to see Mr. Robinson, the Director. It was a busy day but he saw him and talked with him about the Museum and its resources. That was all. Mr. Rogers did not identify himself further. When he died he left one of the largest gifts ever left to an American museum. He had no particular connection with New York. He had no friends among the Trustees. He merely saw the splendid job the Metropolitan did and does, and with complete personal modesty wanted to be part of it.

The Cleveland Museum had just such a windfall in 1939 with the death of Mrs. William H. Marlatt. Her husband had predeceased her in 1935. The terms of her Will, as published in the newspapers, indicated that a sum in the neighborhood of \$500,000 would come to the Museum. The news was telegraphed to ~~We~~ in Geneva in that fateful August of 1939. Letters stressed the fact that no one in the Museum knew of their interest or knew them; they had a ten dollar membership in the Museum, it seemed. That was all. The Trustees did not know them, with the exception of Harold T. Clark who knew of him as an able lawyer.

They had been, however, constant visitors to the Museum. I talked with them fifty, sixty times or more, and had often walked with them around the Museum. They usually came to the Museum on a Sunday afternoon and were always interested in seeing the response of visitors. I never thought of them as potential donors. I was only glad that they seemed so pleased in the service the Museum gave. They had indicated in one of many conversations that they had a few paintings by Cleveland artists, so when they came to the Museum at the time of the Annual May Show, the Exhibition of Works by Cleveland Artists and Craftsmen, it was natural that I talked of what the Museum had done in aiding artists. I stressed the basic Museum philosophy that the Museum as a creative centre must play a vital part in the cultural development of the city. It was my idea of what a living Museum should be. The Exhibition started in 1919 and had developed through successive years in a remarkable manner. Exhibition and patronage were the two key

elements in this growth. Museum and public had together recognized that the artist was part of an economic system. The artist was worthy of his hire. A spectacular growth in quality resulted. Crafts practically non-existent in the first exhibition blossomed in the late twenties and thirties and Cleveland became known as one of the pottery and enamel centres in the country. Jewelry and silverware achieved remarkable excellence.

Returning to Cleveland from Europe, Mr. Clark said the Marlatt Bequest might reach \$750,000. In successive Trustee Meetings, the final figures were always upwards, \$900,000, \$1,000,000, \$1,200,000. The final sum today is \$1,800,000 or more. A further surprise was that Mr. Marlatt had been an ardent bibliophile. He was not a member of the Rowfant Club, and no one there knew of him as a collector. This gracious, modest and generous man and his wife not only had given the Museum a great bequest in money, but his library as well with the complete works of William Morris, several beautiful fifteenth century illuminated manuscripts and other rare items.

The terms of the Will, however, rather took me back. The income from the Fund was to be used for the purchase of paintings, except paintings by Cleveland artists. In my innocence I had perhaps overplayed my hand.

This was the first of the great monetary bequests which came in the early forties. It took several years to settle the Estate, and the first purchase from this fund was made in 1943. A remark by Harold Parsons that the Stillman Goya was on the market set the Museum on its trail. Henry Francis made a trip to Providence where Godfrey Rockefeller, who had inherited

the picture was living. The picture immediately made it's way to Germain Seligman's in New York, and then to Cleveland. This remarkable portrait of Don Antonio Cuervo, member of the Academy of San Fernando and a famous architect is dated 1819, a moment when the artist was at the height of his mature style.

The Gift of Hollis French

Mr. Whiting, the first Director, was particularly interested in American Colonial painting and as the former Director of the Boston Arts & Crafts he had an additional interest in colonial silver. Because of this a very important collection of American Silver was shown in the Inaugural Exhibition, lent by Hollis French of Boston. Mr. French had an interest in Cleveland as he was consultant for the ventilation system of the new building. The pictures made a wonderful background for his silver. The collection had made such an impression that Mr. French left them as a long-time loan. Mr. Wade loved silver, and fearing that it might be recalled some day, added a small number of fine pieces as his personal gift. This pleased Mr. French enormously and perhaps was one of the reasons that he left his collection here more or less permanently.

The years passed. Miss Helen S. Foote, first, Assistant Curator of Decorative Arts and later, Associate Curator, had always been especially interested in the collection which was in her care. Eventually, particularly in the thirties and the last years of Mr. French's life, a vigorous correspondence developed. She would ask for particular information on a certain piece. He might have or would find a reference which related to it or to another piece in the collection. It was a

genial and fruitful collaboration. Mr. French sent on, from time to time, a few more pieces to add to a section he considered weak. Hardly a week passed without a postcard or a letter passing from Cleveland to Boston or vice-versa. Miss Foote was very much concerned, as Mr. French's health was failing, so that she was particularly anxious to give him the full benefit of her researches.

I was in Detroit attending the Annual Meeting of the American Association of Museums when a special delivery letter came to me from Mr. French. He stated in it that his health was failing, and that he was desirous of making a disposition of his collection when he could. He said, further, that although a Bostonian and a majority of his silver pieces were of New England provenance, that he would rather leave them where it counted more. Cleveland was a part of the Western Reserve of Connecticut, and the Museum had always shown a sincere and deep interest. For these reasons he had made his decision, and he put it in these words. He would give the Collection to Cleveland: "because of the devoted care and interest which Miss Foote had given to his silver for so many years". No tribute to Miss Foote could have been more just, for thanks to her ability, her tact, and her scholarship this gift made Cleveland's collection one of the excellent collections in the country.

A special exhibition was planned for its first presentation, and on the day it opened telegrams of appreciation were sent with flowers from Mr. Mather, President of the Trustees, from the Director, and from Miss Foote. Mr. French was in the hospital in a critical state, but the telegrams could be read to him, and he could see the flowers. That evening he passed into a coma knowing

that his beloved silver had found a final home. It was the sad duty of the Director and Miss Foote to go to Boston several weeks later for the funeral services.

put here for the German Gothic sculpture
The Sculptures from the Tombs of the Dukes of Burgundy

Wars and revolutions have played an all important part in the dispersal of collections and their relocation. ~~We have seen~~ ^{Two} Financial reverses or the sudden drying up of seemingly inexhaustible sources of income through changed political control, have taken their toll. The Guelph Treasure would not have been sold if it had not been for the tragedy of World War I. It is just as certain that the objects sold by the Liechtensteins, the Arenbergs, the Rothschilds and others would never have come upon the market if it had not been for World War II. The collections of France, particularly of the Louvre, had been immensely increased several centuries before by the expropriation in Italy of possessions of Church and State by the victorious Napoleon. In a contrary sense the Royal Collections of England were tragically depleted by the sale of Charles I's collection after the overthrow of the monarchy by Cromwell.

The Pleurants, or Mourning Figures, from the tombs of the Dukes of Burgundy, now such an important part of the Cleveland Collections, were shaken free by the despoiling of the Chartreuse de Champmol, the burial Chapel of the Dukes of Burgundy, in the days of terror under the French Revolution. Yet the memory of the great days of Burgundy under Philip the Bold, and John the Fearless, had protected these relics from more brutal treatment by the rabble, and the tombs were transported almost in their entirety to the town of Dijon itself, where they have been since

preserved in the Ducal Chateau. They are the most treasured monuments of the days of Burgundian might in the late fourteenth and fifteenth centuries.

The figures of the Duke and Duchess and of the later Duke lie on their beds of state, recumbent figures of major distinction. The base of each tomb is surrounded by an arcaded Gothic gallery beneath which forty mourning figures, small in scale, proceed as if in funeral procession. A small number of the figures are missing. Several of these passed into private hands in Dijon itself and were in collections there, as late as 1832. Four of them eventually formed part of the important collection of Baron Schickler in Martinvaast, Normandy. They were available for purchase later in France but instead were sold to Clarence Mackay and formed part of his important collection at Roslyn, Long Island.

Mr. Mackay suffered financial reverses at the time of the depression and it was necessary after his death that his collection be sold as soon as possible to satisfy his creditors. It was a bad moment with the outbreak of World War II.

Germain Seligman appointed to represent the Estate and César de Hauke, good friend of the Museum, who had been cognizant of these facts, passed the word along immediately to the Museum. It seemed quite impossible that pieces of such impeccable authenticity and of such great artistic importance could be available. Three of the figures were by Claus de Werve, nephew of the greatest Burgundian sculptor Claus Sluter. Both Sluter and Claus de Werve worked on the Tomb of Philip the Bold, Claus de Werve completing it upon Sluter's untimely death. Thirty years later a pendant to this tomb, in a style which approximated it,

was commissioned to honour the memory of John the Fearless, son of Philip. It was carved by Antoine le Moiturier, a left sculptor of great ability even if his work was somewhat more relaxed, softer, less vigorous than Claus de Werve. The his fourth of the Mackay figures was from his hands. An apart-

In the early moments of World War II, it was known that Matoussian, the great collector, was interested in acquiring all four figures. The Rijksmuseum in Amsterdam was also anxious to acquire them and the Dutch Government was as much concerned because of their importance in the light of Dutch history. The Low Countries had been an appanage of the Dukes of Burgundy in the fifteenth century, and Claus Sluter was known to have been born in this region. In their eventual

The invasion of Holland by the Germans, however, too^K the Dutch Government and all European collectors, private as well as public, out of the market automatically. This tragic first conjunction of events meant that Cleveland could act and act she did, immediately. Two of the figures were brought to Cleveland by Mr. de Hauke, one figure from the Tomb of Philip the Good, the other from the Tomb of John the Fearless. They were actually purchased and the offer accepted on the tragic day of the Fall of France. Only such a dreadful catastrophe had made it possible to purchase them against the competition of a government and one of the greatest collectors in the world. control and his works of art in safety.

Leonard C. Hanna, Jr., Trustee and First Vice-President of the Museum, was present when the pieces were first seen in New York. His intense enthusiasm had played a major part in their eventual acquisition. It seemed sad that the Museum

could not purchase all four, but, with the money available, that was impossible. The two figures were regretfully left in New York, two came to Cleveland.

Several months later Mr. Hanna asked me to come to his apartment in New York. He lived at that time in an apartment on the first floor of a converted brownstone on East 52nd Street, just off of Park Avenue, around the corner from the Ambassador. There on the mantel were the other two figures. He had kept his secret well. He had been as much moved by their beauty as the Museum had been and with his rare taste he wanted to have them for himself for a time. At his death, they joined their brothers in Cleveland.

Further good fortune played a part in their eventual arrival in the Museum. A cigarette left by mischance in an over stuffed armchair by the mantelpiece, directly below one of the figures, smoldered. The smoke filtered from the first floor window. The alarm was given. Firemen came and broke in the window, and as the fresh air struck the armchair, it burst into flame. In a moment the chair was in the middle of 52nd Street, and the statues, the Cezannes, the Degas, the Picassos and other paintings which hung nearby were saved to become later an all important part of Mr. Hanna's munificent Bequest to the Museum. Mr. Hanna had been quietly sleeping, and when he opened his bedroom door he found the firemen in complete control and his works of art in safety.

After the War, Dijon made many attempts to acquire the Cleveland statues. They had been available for more than a hundred years in France, but no one had bothered about them, or thought of acquiring them for public collections. Only

when they entered the Cleveland Museum did pressure begin. It was understandable. Exchanges were suggested by the French authorities; they were extraordinarily naive in their simplicity. The very able Director of the Dijon Museum naturally wished to have them as a step towards the completion of the Tombs. But they seemed more important to Cleveland as Ambassadors of France at one of the most splendid moments in her history.

The Mayor of Dijon, who preceded the famous Chanoine Kir, actually came to Cleveland. He first visited the editors of the newspapers, saying that he was in Cleveland to take the Cleveland sculptures back to France, as they belonged in France and were a part of a National Monument. Each of the editors, in turn, called the Museum, were told the facts and each said he would not help this campaign. As a result they published nothing. The visit of the Mayor to the Museum was an anti-climax. He was politely told that as a matter of courtesy, one did not go to the newspapers in that fashion in the United States. He was told that the editors had called and on being told the facts, had dropped the matter entirely. It was further pointed out that through many years France had had the opportunity of acquiring the sculptures.

Paul Block, Editor of the Toledo Blade later entered the lists for Dijon. A young American was observed in Dijon by a friend of the Cleveland Museum, documenting the Tombs for him. Quite unconsciously the young man revealed the plot, if plot it was. When all the facts were in hand the Toledo paper published a sensational article demanding their return to France. It stated that their presence in America was accentuating anti-

Americanism in France, and their return would relieve a festering sore in Franco-American relations. It was a well-written article but, to say the least, a trifle exaggerated. The Cleveland papers called the Museum and the answer was: "Of course, Noblesse oblige. The Cleveland Museum would be very glad to return them if France initiated a general movement of this kind. If, for example, the Louvre returned the many pictures and works of art taken from Italy by Napoleon; if Great Britain returned the Elgin Marbles to the Parthenon; and if America returned America to the Indians". The matter ended there, but lately casts of the Cleveland pieces have been sent to Dijon and now adorn the empty places on the two tombs.

An Additional German Sculpture

Small sculptures, such as the Burgundian sculptures have an immense appeal. In their delicacy, which in a sense is due to size, they gain a certain preciousness which larger sculptures often lack. When Hans Stiebel of the firm of Rosenberg and Stiebel, much later, in 1945, showed a newly acquired sculpture by Riemenschneider, this was obviously the case. Its small proportions, its material, in this case alabaster, accentuated even more than marble its preciousness. There was no question that it too was indicated for Cleveland, with its small but brilliant group of German sculptures. But it was the ever present question. How? If it had not been for the unfailing generosity and thoughtfulness of Rosenberg and Stiebel, it could not have been possible. They allowed it to stay in Cleveland until sufficient funds had accumulated, so it could itself.

be absorbed in 1946.

Only in after years did the story of its earlier purchase by a collector come to light. It is a story of a man of taste who did not hesitate to ask for and to take advice when given. Harry Fuld of Frankfurt-am-Main was a man of considerable wealth but in his busy life he did not know the art market. Through his sister, Mme. Kramer, he put himself in the hands of Dr. Georg Swarzenski, then Director of the Staedel Institute in Frankfurt. Feeling his way, Dr. Swarzenski bought some things for him. They were accepted, but Fuld sent back word that what he wanted was not decorative things of good quality, but truly outstanding pieces. The Riemenschneider, which now graces the Cleveland collection, was the next recorded purchase.

Barmen.
Kerchove.

The Grace Rainey Rogers Gift

Mrs. Rainey Rogers had been a constant visitor to the Metropolitan Museum in the days shortly after the beginning of World War I, before America had come into the conflict; Durr Freedley, Acting Curator of Decorative Arts, was advising her. She was actively buying objects for a panelled room she had just bought from P. W. French and Company. Every little while she would come with a photograph to compare with something in the Morgan Collection. Several times she arrived with an ormolu wall applique which she wanted to compare with actual things in the Museum. I don't remember if I knew then that she had been born in Cleveland in the Rainey house on Euclid Avenue. My remembrance of her then was of a young woman of highly sensitive and informed taste. She was always charming and graciousness itself.

Fate again seems to have played a part. Many years later, in 1941, a letter came to the Museum from Mrs. Rogers asking if the Cleveland Museum would look at a Portrait of her father in her house on Park Avenue, New York. She was childless, and except for a niece she did not have anyone to whom to leave it. Her father, William J. Rainey, had played an important part in the industrial development of Cleveland in earlier days, and she and her brother Paul Rainey, the famous animal hunter and explorer, had moved early to New York.

The question of family portraits in a museum is always a difficult one. Fortunately it was never a difficulty in Cleveland as Mr. Wade, followed by Mr. Severance, was wise enough to see the problem. Personal questions often intrude. In the Metropolitan the Portrait of Henry G. Marquand by Sargent has a right to be in a museum by its artistic quality. The picture of Mr. Morgan by Baca-Flor was a doubtful addition. The portrait of Mr. Altman was and is a downright horror.

I went to see Mrs. Rogers, and she entertained me for tea in her little panelled room. I had seen the portrait, in passing, as I came in. What should we do? Finally Mrs. Rogers broached the subject of the visit. It was an excellent portrait by an able French artist, but not for the Museum. How could we refuse it without hurting feelings? Mrs. Rogers continued, saying that she was getting old and that she wanted to be sure that the portrait found a proper home. It would have been unfair to take the easy way and say that Cleveland would accept the painting. Happily I had thought of an alternative, and suggested instead that she leave it to The Western Reserve Historical

Society which already had a collection of portraits of distinguished Clevelanders. We, as a Museum of Art, had ~~not~~ ^{not} developed this particular field. They, instead, wanted to document the story of the region, the Western Reserve of Connecticut, and her father had had an important part in that development. As a sensitive and understanding person, she understood the point thoroughly and expressed her appreciation of my being so frank and direct.

The conversation then turned back to the days of the Metropolitan some thirty years before. "All the objects you see here were the things I was buying then". I recognized some of the photographs I had seen. I knew first hand some of the wall brackets on the walls. She asked about the Cleveland Museum, and I told her the story of its gradual development thanks to the understanding of J. H. Wade, Ralph King, John L. Severance, Mrs. Prentiss, William G. Mather, all of whom she had known. She was interested in how it had been developed, in the wisdom of the Trustees in not letting it be tied up with special collections kept in certain places. She spoke of the mistakes which museums like the Metropolitan had made in accepting the Altman Collection with fixed provisions, a ruling since that time relaxed. It was a very friendly and pleasant afternoon, and I went away relieved.

Three weeks later, Harrison Tweed, her lawyer, telephoned the Museum. Could there be a meeting in New York, as Mrs. Rogers was considering the possibility of giving the panelled room with the furniture in it to the Museum? She had been failing in the last weeks, and wanted to make a disposition of the room and its contents in the immediate future. Leonard C. Hanna, Jr., Vice

President of the Trustees and the Director met Mr. Tweed at her house very shortly afterwards. Mrs. Rogers was not there, and I never saw her again.

There was a real problem of what to do if the Museum accepted it. Where could it go? The room was a gem of its kind, designed and decorated by Rousseau de la Rottière, favorite decorator of Marie Antoinette, who had worked for her at Versailles and who had also done the Boudoir de la Reine at Fontainebleau. In fact, the very assistant who had done the overdoors in the Rogers room had collaborated similarly at Fontainebleau. The furniture was first quality, each detail, each sculpture was perfect in itself. The ormolu lighting fixtures were fashioned by Gouthiere and Clodion. The torcheres by Clodion and the firedogs came from the famous collection of Sir Richard Wallace.

Every place in the Museum was thought of as a possibility, even the Trustees Room. Nothing was quite right, nothing fitted. Mr. Tweed came to Cleveland to look at the problem, and he immediately understood. He finally said, "Is there any impossible place which you haven't thought of"? We were standing at the moment at the end of the Armour Court where steep stairs led to two rooms on the third floor. "What is up there"? We walked up the stairs. Suddenly there was a possibility. The superintendent was called. Measurements were taken and with a slight alteration of walls the room would fit. The ceiling was about two inches too low, and there was a skylight. The room would be however impossible without air conditioning the entire area. Mr. Tweed saw this and said: "It was always the intention of Mrs. Rogers to pay the expenses of removing and of reinstalling,

and naturally the air conditioning would be included in that". It was as simple as that. It was an ideal situation, too, from every point of view, because it rendered another room available for other things. When the Severance Collection came, the Louis fifteenth furniture found a suitable place ^{next door} available, and served as an effective foil for Mrs. Rogers' later things until they both found a place in the new wing.

Mr. Tweed explored the terms of the gift. Mrs. Rogers did not want to make conditions, but she hoped that the things could be kept together. This proposed no difficulty as they were all of one period, and had been planned as an ensemble and fitted together perfectly.

Mrs. Rogers was happy in the solution, and the Trustees accepted the magnificent gift with pleasure and satisfaction. Fortunately she was able to do this while she was still living and to know that her beloved treasures had found a place where they were appreciated.

It was with considerable emotion that the Museum later learned that she had named Cleveland, the Metropolitan Museum, and the Museum of Modern Art as her residuary legatees. Many of her finest things were to be sold at auction, and the amount thus raised added to her residuary estate. The Cleveland Trustees then made a wise decision. They put aside what would be the estimated income from the fund, when received, for a number of years, advancing income from other sources, so that a considerable sum would be available for purchases at the sale. In this fashion her objects would bear her name as donor. This happy thought especially delighted the family.

The sale, November 18-19, 1943, was an exciting one. The

David was bought against the insistent bidding of Knoedler's. A beautiful drawing by Hubert Robert; two small fifteenth century Franco-Flemish bronze sculptures which she had particularly cared for and had always had by her bed; some pieces of French eighteenth century soft paste porcelain - all were secured satisfactorily. She had brought the two small Franco-Flemish sculptures to the Metropolitan for comparison somewhere about 1916 and had shown them to me. The dramatic moment, however, was the purchase of a Persian miniature, a page from the Shah Namah of Demotte, a superlative page of that great manuscript. A Trustee of the Metropolitan had unwittingly let the cat out of the bag the afternoon before. He arrived at a cocktail party at Mrs. Paul Moore's, a sister of Leonard C. Hanna, full of a meeting which had just been held at the Metropolitan. He said the Curator of Near Eastern Art wanted to purchase the Shah Namah page at the Rogers sale the next day. They had all thought his request excessive, but they had approved the sum finally.

At the sale, the Trustee sat in the balcony with William Ivins, then Curator of Prints at the Metropolitan. The bidding went up slowly, and one could see their dismay when it topped the Metropolitan figure. There were a few bids from a not easily discouraged buyer and it was knocked down to an unknown purchaser, later to be revealed as agent for Cleveland. It was the last object in the sale, and the price was sensational. No Persian miniature had brought such a price in an auction. I slipped downstairs and into a telephone booth. I could hear the indignant voice of Dimand, the Metropolitan Curator: "Who bought it? Milliken was in the

audience, but he was in the gallery and didn't bid, or did he bid through an agent?" The whole audience spilled out on the sidewalk of 57th Street, where Parke-Bernet still was, in excited discussion. Meanwhile the figure in the woodpile quietly disappeared.

The sale brought considerably more than had been estimated and Cleveland had paid a high price for a superlative thing. But in reality Cleveland had actually spent only two thirds of the amount, one third would come back to the Museum with the third of the residuary estate.

Pre-Columbian Art

Chance and good fortune, as one sees, play important parts in the development of a Museum. One doesn't always know where one is going. You have to be an opportunist and sail with the winds, but you never give up your ideals. You keep quality as your guide even in the most unfamiliar fields, and you have faith in those whom you trust. If you have faith and are an even reasonably good judge of character, you will never be let down.

One day there was a visitor from New York, the well known dealer in Pre-Columbian art, John Wise. It was the first time he had come to Cleveland and it was the first time I had met him. He had brought an extraordinary piece of gold which he casually took out of his pocket. I was looking at^I it, coveting it, when the telephone rang. Excusing myself for a few moments, I asked if I could take the gold amulet with me. I had a thought that it could be of interest to my visitor, Mrs. R. Henry Norweb, a granddaughter of Mrs. Liberty E. Holden, then waiting at the Superintendent's entrance. She had come at that

exact moment, by a happy chance. The matter for which she had come was quickly disposed of and I casually showed her the piece of gold. She asked the price. Just as promptly, she said, "My husband and I will give it to the Museum." That was all. When I returned to Mr. Wise a few minutes later, he could ^{not} believe his ears when I told him that the piece had been bought.

It was the beginning of Mrs. Norweb's interest in developing that side of the Museum's collection. Her husband had been First Secretary of the American Embassy in Mexico City, later Ambassador to Peru and Ambassador in other South American capitals as well as Portugal. I did not know then that Mrs. Norweb owned quite a number of pieces of Pre-Columbian origin. So her knowledge came at first hand and she recognized quality like a flash when she saw it.

Some time later she came with her husband to see the amulet. She said at that time that she recently had brought from New York a number of her Pre-Columbian textiles bought in New York; she had not seen them for several years as they had been stored in their New York apartment. Would I come out to the house to see them; they might be of interest to the Museum? I must have been stuffy because she delighted later in telling of my reaction. I merely said that I would be pleased to see them and they possibly might be of interest, if they had an aesthetic appeal. We were not interested in things of purely archeological interest.

A dinner followed at the old Holden House in Bratenahl where they were living temporarily. It was a very pleasant occasion, and I enjoyed the opportunity to know them better as

they had lived away from Cleveland for so long, I knew, of course, of Mrs. Norweb's public spirit and interest in the Museum, for she had been ^{one} of two private individuals who had contributed towards the purchase of the Guelph Treasure; ~~the Christ Medallion bears her name as donor.~~

The dinner ended, we went into the big living room for coffee. I could see a mysterious trunk at the end of the room. Eventually the rugs were pulled aside and the trunk was opened. A most remarkable treasure emerged from it, each piece finer than the one before. They had come from a grave or graves in the Paracas necropolis in Peru at some time, and dated in the Pre-Columbian period. I was breathless. First came a poncho in remarkable condition, which later turned out to be a unique piece technically, beautiful in its restrained color scheme and its bold animal design. Then were various other pieces. Finally, as at the end of a display of fireworks, the final burst overwhelmed me. Knowing Mrs. Norweb so very well now, I believe she had planned for that effect. There was a great Paracas mantle, with a matching poncho and headband and finally a long narrow piece of painted fabric, completely unique. I was transfixed, beside myself with excitement.

Mrs. Norweb likes to take ^{up} the story at this point. She said that I acted like someone in a spell; that I crawled on the floor smoothing out a corner here, carefully adjusting a piece there. I would not let her come too near for fear she might do some harm. I could not look enough. When the end of the evening came, each piece was folded with infinite care. I caressed each piece, at least this is what she said, every little while bursting out: "Oh, careful, careful. It's very fragile." I hope I

wasn't downright rude; I was so impressed by their beauty, their rarity, their fragility. In any case there was no shred of doubt left in the prospective donor's mind of the Museum's profound interest. When they were later given, they became a keystone of the Museum's collection in this field.

Sometime later Mrs. Norweb was interested in comparing a piece of Jade she was considering giving to the Museum with another already in the Museum collection. The utility men were called, ropes were placed for protection, the case was opened, and we were examining minutely the two pieces in question. Our concentration was disturbed for a moment by a visitor who came up behind us and leant over the ropes to ask, "are all the pieces in the case for sale?" Mrs. Norweb delights in describing what she called my "look of horror and indignation".

The sustained interest developed by Miss Helen Humphreys, a teacher of Spanish in the Cleveland Public Schools, was even more extraordinary. She wanted to establish a suitable memorial to her parents, Mr. and Mrs. Henry Humphreys. Her first idea was to give objects of Spanish origin, and she made possible the purchase of the very rare Paterna ware. Then her interest turned to the Pre-Columbian arts of the Spanish colonies. Gold fascinated her but in addition to gold she eventually gave objects in many materials. She sought objects which would inspire the imagination of children, and the bizarre and often comic detail of a piece interested and intrigued her. It was not possible for her in many cases to buy a piece outright, but she asked to have the piece or pieces which she and the Museum coveted set aside. She always wanted to be certain that what was purchased was of prime value for the collections. Year in and year out, for twenty years or

more, she contributed regularly, and as the sum contributed reached the required figure, one piece after another became a part of the memorial. Her gifts are a major part of this section of the Museum's collection.

A purchase of quite special interest for the Humphreys Memorial was a strange lying nude figure of great enigmatic culture, the Olmecs, who lived on the eastern versant of Mexico west of Vera Cruz. Their jades are rare and remarkable. A distinguished series of their figurines and heads are now a feature of the department.

A gift from Mrs. Norweb is another Olmec sculpture, a seated nude in a smooth stone. It sits on its haunches, the legs drawn under and tensed with an inner vitality, classic in its simplicity and innate style. John Wise, in an antiquary in Cuernavaca, saw a hand and knee, ^{the} in themselves were of no particular value. He had a flash of inspiration and bought the piece for almost nothing. An Indian had brought it in casually to sell. It was the missing hand and knee of the Norweb sculpture and it happily joined the parent piece after ~~knows how~~ many years of separation. Mrs. Norweb also gave a piece of brilliant green jade, jewel jade, Mayan, in memory of her aunt, Mrs. B. P. Bole. It is a piece which comes supposedly from the sacred well of Chichinitza.

However, it was not only Miss Humphreys and Mrs. Norweb, but a whole group of friends as well who took a vital interest in this development. Mrs. B. P. Bole added one of the most superb gold pins of the Quimbaya Culture of Columbia. Mrs. A. B. Ingalls added gold, a beautifully carved Aztec figure and other things. The Museum also made purchases with its own funds,

Wade, Severance and others. One of these funds was the James Albert Ford Memorial Fund for primitive art, established by Mrs. Ford. She loved to come in and see a piece while it was being considered, or, after it was bought, and at her death, she left a considerable addition to the principal of the fund. It showed in no uncertain fashion the pleasure she had had in it.

One of the objects ^{however} in the Ford Collection is a gold ornament not Pre-Columbian but from another primitive culture, this time African. A letter from a business man in New York stated he had a piece of gold. Later he said he knew nothing of the art market and had merely seen a mention in a New York newspaper of something Cleveland had bought; in other words, he took a flyer. A visit to his office revealed a beautiful piece of gold that came from the Kingdom of the Ashanti^{an} an area just North of the Gold Coast, which, from as early as the sixteenth century had been a powerful kingdom; in the eighteenth century the tribal King of Kumasi was recognized as the King of Ashanti. Their background is stormy and about the turn of this century the area became a protectorate of the British Empire under the (then) administration of the Gold Coast.

The plaque had been presented to an English surgeon, a missionary^{ary}, who had taken care of a group of Ashanti Chiefs when they were imprisoned in Cape Coast Castle. The gold medallion was a charm, and it had been believed that as long as a chief wore it, no invader could molest them. The charm was broken, and the piece had no longer any value as magic. However, they valued it as an object and they gave it to the surgeon as a token of gratitude. Such a find for the Museum was a quite exceptional

thing. Very seldom does such a lead pan out.

John Wise was a constant and generous friend. He very often brought his finest Pre-Columbian pieces to Cleveland's attention first. Leonard C. Hanna, Jr. often went to his office in the Hotel Westbury and sat for hours looking at one thing or another. Some of them came to Cleveland because of this friendship. If he was buying for himself, he bought outright. Later, ^{he} if [^] was considering giving something through Hanna Fund, which he had first seen or which the Museum had asked him to look at, he always asked first and foremost for the unqualified recommendation of both Curator and Director. Many times the Museum said no. He completely understood. If, however, there was mutual interest, the object was then submitted to the Accessions Committee for final approval. He was never one to arrogate to himself the right to make a final decision. He fitted into that modest and considerate pattern of giving which has marked Cleveland collectors. Both he and they never bought objects for the Museum's collection without consultation. He understood to perfection the ethical relationship between donor, Director and Curator, and he never overstepped. Can any greater tribute be paid to an individual than that?

This is however getting ahead of the story. It was only in 1943 that the extraordinary series of gifts from Hanna Fund began. Hanna Fund, a Foundation quite separate from the Museum, had been established by the donor to take care of his charities and the things of public interest which seemed important to him.

Pre-Columbian art was definitely one of these interests. The great stone head from Copan, a monumental piece of the Mayan

period, excavated by G. B. Gordon under the auspices of the Peabody Museum of Archaeology and Ethnology in 1894-95, was a first gift in this particular field in 1953. It was excavated from an area just west of Temple 22. Hanna Fund made possible the purchase of an Olmec Head in 1954 and a rare figure from Oaxaca, a seated ceramic, in the same year. His final gift to this department came in 1957, one of his last gifts to the Museum, five remarkable pieces of gold. It was characteristic of John Wise that after Mr. Hanna's death, he should give in his memory, one of his greatest treasures, the Thunderbird, a Tiahuanaca textile of extreme rarity and distinction.

Professor Vladimir Simkhovitch

The number of notable occurrences in the building of the collections is surprising. Perhaps they seem more numerous, in relative number, because the Museum was being formed; the character of its collections was only being established. One of these experiences, was a human relationship which gradually developed between Professor Vladimir Simkhovitch and the Museum. He was a professor at Columbia University, a man of encyclopedic knowledge with a passion for collecting which often went far beyond his means. If he saw a work which he liked, he had to acquire it by some means. Only in later life, realizing the extent of his possessions, did he find it necessary to recoup his resources. He followed every Bulletin of The Cleveland Museum of Art. His interest in it and in its collection stemmed from that and he had noted for years its development and its interests

in specialties; the Museum had, as far back as 1924, bought a group of illuminated miniatures he craved. However, it was only in the thirties that the Museum and he began their long collaboration.

He said, in one of his many letters written in longhand, and a difficult longhand at that, that he admired the Cleveland Museum more than any other because of what he called their "brilliant purchase policy." He saw that the purchases represented the kind of collecting he was interested in, the purchase of an object for itself alone. It was the purchase of something for "its sovereign beauty;" he used that phrase. He was a friend of Bernard Berenson and was completely in accord with him in his statement: "The Cleveland Museum of Art has a special quality among American museums, for each object which it contains has been bought because it was loved." Perhaps some of his finest pages of Illuminated Manuscripts would find a place there. They were destined to do so, and to add to one of the important collections of its kind in the world.

He made his best pieces available. He made prices which were below the market values. He held these pieces for Cleveland and was willing to see them absorbed, as we could, through the years; their purchase covered a long period. Every little while, too, he would quietly send a check to go into an Anonymous Endowment Fund which he was creating; he only asked that it be kept an absolute secret. At his death the fund was \$7,200., only then did he want it to be called the Mary Kingsbury Simkhovitch Memorial Endowment Fund in honor of his wife who had

predeceased him and who had done such a selfless service as Director of Greenwich House in New York.

The letters came in his difficult cursive hand. There were long pages giving an opinion here, passing on an opinion of one of his many friends, Meyer Shapiro and others. It was a fascinating correspondence. He wanted to introduce his friends to us with all the material he had. Like his good friend Joseph Brummer, he passionately loved his possessions. One day he bought a remarkable series of Chavin gold from Brummer. It ranks with the collection in the National Museum in Lima, Peru, and is an important source of knowledge of this archeological site in North Peru, not far distant from the coast; the site unfortunately covered by an avalanche.

He was a friend of John Wise, and he liked to chat with him on their mutual interests in the Pre-Colombian field. He knew of John Wise's interest in Cleveland and, like his, it was something far more than a material one. They admired the Museum and its attempts to build it with not always adequate funds.

Years passed, and when Dr. Simkhovitch felt obliged to sell his collection of gold, it was of John Wise that he thought. It was a moment when the majority of the purchase funds of Cleveland had, perforce, been diverted towards the construction of the new wing. Then came one of the most unexpected and heartwarming experience^s. John Wise realized that Cleveland could not buy but that the gold must come to the Museum; they would be a crowning feature of the collection of Pre-Colombian gold. Through Mr. and Wise's good services, the collection was bought by Paul Tischman in 1951. He had no connection with Cleveland except friendship,

but he presented them to the Museum. It was a princely gift and it was one of the greatest pleasures that Mr. Tischman came to Cleveland for the opening of the new wing, and Clevelanders were able to express to him their deep sense of obligation.

One of the strange things about the relations between Dr. Simkhovitch and the Museum was its warmth yet its impersonality. He had never been in Cleveland, and whatever contact he had, was always through correspondence. I never met him. It was almost as if there had been fear on both sides that a personal encounter could in some way affect this rare relationship. There was a moving epilogue. The Museum's official presence at his funeral could only express inadequately their sense of indebtedness for the years of dedication to our interests.

His daughter was deeply moved by my presence and told me of what Cleveland had meant to him. I could only tell her what his devotion had meant to us and how his letters always gave me faith and courage. In fact many times in a moment of despair and frustration, his words would come back to me to restore my faith and belief in what we were striving to do.

The Twenty-Fifth Anniversary

The story, has run far ahead of actual cronology and there must be a flashback to an earlier time. The Twenty-Fifth Anniversary of the Museum was coming in 1941, and there were elaborate plans to celebrate it. The most important objects of the Museum were placed in five galleries, each of them containing the acquisitions of a five year period. Flower arrangements were given by the families of the principal donors and were placed appropriately with objects given, throughout the

Museum. Mrs. William G. Mather and the ladies of the Garden Club had asked if they could help. The Rotunda and its decorations were assigned to them. Mrs. Mather's genius for achieving a result was never shown to greater effectiveness. She transported bay trees from Gwinn to decorate the Rotunda. She mobilized the women of the Garden Club of Cleveland and they spent a day decorating green garlands with fresh flowers which were eventually hung in eight great loops suspended from above and caught back to the angle walls of the Rotunda. The life-size Classical figure closed the vista to the Armor Court; it was outlined against a background of clipped box. It almost suggested another version of the Parnassus of Mantegna, and one expected that the Muses might appear again. The effect was unforgettable; the Museum filled with flowers was a fairyland. It was long before the days when the Museum was air conditioned, so the ventilating rooms in the basement were kept packed with ice.

Mrs. Bole was active in another sector of the celebration, that of raising money. The Well Curb of red Veronese marble had been recently placed in the center of the Rotunda and she liked the suggestion that it be lined with galvanized metal and filled with water. She organized a group of young women, who would circulate that evening, with trays covered with silver foil, holding silver dollars. Anyone who wished to, could exchange bills for silver dollars and pop them in the Wishing Well. It was later to become a device like the Fountain of Trevi in Rome and a source of considerable and steady income for the Museum. Everyone wanted to wish and return again. It was gay, festive and at the same time amusing. One will ^{always} remember Mrs. Francis F.

Prentiss, grand dame, with her beauty, heightened by her wonderful evening gown and her dazzling jewels, tossing silver dollars from across the Rotunda. They would miss and clatter on the floor and be tossed again. During that evening alone, enough money was collected which would have paid for the Well Curb several times over.

The Assistant Superintendent at a later time asked whether he could put a glass in the middle of the Well. I agreed and the take doubled. Pennies, nickels, quarters, half dollars wobbled, finally to hit or miss the central pot. If one made it, your wish came true. A girl from a High School hoped for a particularly desired date. She wished and hit the spot and her wish came true. The next week the girls of another class played for the same happy result.

There had been an awkward contre-temps when the Well Curb arrived. It had been ordered sent by Harold W. Parsons without our authorization. I had admired it but I was annoyed as we had other plans at the moment and a Well Curb seemed superfluous, even if it was Romanesque and early thirteenth century. It was quite a number of years before it was finally purchased. It embarrassed the Museum. It embarrassed him and, I have no doubt embarrassed the dealer, who had sent it in good faith. Finally, it was purchased, not from the coins deposited in it, but with funds from another source. The coins instead have been used since for the purchase of objects by Cleveland Artists from the May Show, to be added to the permanent collection of the Museum.

The Great Bequests

The years from 1935 to 1945 were years in which the future

of the Museum was decided. They were sad years with the death of so many patrons, but it was they and their bequests which not only made a pattern, but set a pattern for the future. Mr. Severance's death in 1938, with his collection only coming in 1942 and a purchase fund, now \$4,039,590., coming in the same year, was the first of a series. Income was to be used for purchases. Francis F. Prentiss, his brother-in-law, died in 1937 and left a fund, which is now \$701,403., the income to be used for operating expenses. Mr. H. G. Dalton died in 1940 and left his bequest to The Cleveland Foundation, the income to be paid to the Museum. The Marlatt bequest finally amounting to \$1,947,151., the income to be used for the purchase of paintings, came in 1939. The James Parmelee bequest was turned over in 1940, after the death of Mrs. Parmalee; Mr. Parmalee died in 1931. The Grace Rainey Rogers bequest came in 1942, but the third of her residuary estate became Cleveland's only later. The Samuel Mather bequest came in 1941. Mrs. Francis F. Prentiss died in 1944, leaving her superb collection and a fund, which has now reached \$4,349,172, the income is used for operating expenses. The first of the long series of purchases made possible by Hanna Fund was made in 1943, climaxed in 1957 with his magnificent Bequest of \$33,500,000.

Varied Bequests and Gifts

The Parmalee bequest was a model of wisdom and understanding. Mr. Parmalee left all of his works of art by artists not American, in his Washington house, as well as his books, to Cleveland. He stipulated that any work of art which was not of value to the Museum, or any book which was a **duplicate**, or not wanted, could be sold. This permitted the establishment of two Parmalee Funds,

one for the purchase of works of art and one for the Library. So, in this way his interest goes on with the years.

Mr. Samuel Mather's will was not valid as it had been made shortly before his death. However, his family very generously followed his wishes. One object in the bequest expressed his rather peculiar sense of humor. Many people thought his wit pompous; instead it was subtle. One should remember the story of the famous party, a dinner, which he gave for his family and a very small group of friends at Shoreby, his estate in Bratenahl; it was by the swimming pool and the guests reclined on couches. It was for his son-in-law, Dr. Robert H. Bishop, who was leaving for Italy with a hospital unit from the University Hospitals in World War I; a costume affair. Mr. Mather came as Nero, his head crowned with a laurel wreath, and playing a violin. His brother, William G. Mather, was Julius Caesar with his toga pierced by innumerable tiny daggers. Mr. Mather capped the evening with an incomparable speech composed of Latin or Italian phrases he knew, - E pluribus unum, non plus ultra and every musical term he knew or invented.

It was this rather off-beat sense of humor which had dictated Mr. Samuel Mather's purchase of a Majolica Bust of a Woman, Italian, Faenza, about 1500 in date. These busts in Majolica were the answer to those who could not afford a bust in marble by a greater artist. It was an ugly woman with a roving eye, like a similar one formerly in the Morgan Collection in The Metropolitan Museum. The Mather bust always sat on the table in the hall of his Euclid Avenue house, opposite the front door. The family hated it and said so repeatedly. They said it looked

like a housekeeper they did not like and it did. He still kept it there. One day Mr. Mather said to me, "William. I'm glad you like it. I do, and after all, a housekeeper should have a roving eye."

Varied Distinctive Gifts

The Museum was growing at the same time by gifts from Cleveland collectors, but they were gifts characteristic of the Cleveland pattern. Two of them came from Trustees, both members of the Accessions Committee for years and so intimately in touch with the purchases of the Museum. They each chose fields unrepresented in the collection, and the Museum, in turn, knew that everything being equal, that the collections they formed would eventually become the property of the Museum.

Mr. and Mrs. Lewis B. Williams for years collected the so-called Little Masters, a group of prints of rarity and deep interest. They had a delightful time with their adventure in collecting, and in 1943 presented the group to the Museum to add a special feature to the Print Collection. But far more important than that was their collection of 390 lithographs which included the incunabula of lithography, a rare group of the earliest artistic productions in this medium. There was as well a fine representation of later lithographs which added to what the Museum already had, - Whistler, Toulouse-Lautrec, Daumier, Gavarni, Delacroix and others, make the Cleveland collection outstanding.

Edward B. Greene had long sought an entirely different field, that of Portrait Miniatures. Through the years he built up one of the best collections in America. Louise Burchfield, Associate Curator of Paintings, worked long and hard with him, adding here,

subtracting there, until he was completely happy with it as a whole.

There had been one miniature purchased earlier from the J. H. Wade Fund, the fund given by Mr. Greene's father-in-law. Perhaps this had given him the idea. This was the "Portrait of Sir Anthony Mildmay," Ambassador of Queen Elizabeth at the Court of France, purchased in 1927 from Durlacher Brothers. Certainly, it was one of the largest and most beautiful examples of this craft, painted at a moment in England when the portrait miniature, as such, had a remarkable development. At the time it was purchased, it was thought to be by Isaac Oliver. Later, with a restudy of the entire problems of authorship during the exhibition at the Victoria and Albert Museum in London, to which the Cleveland miniature was lent, the designation was changed to the greater name, Nicholas Hilliard. Sir Anthony Mildmay is represented wearing a suit of armor which was later exactly identified by Stephen Grandsay, Curator of Armor in the Metropolitan Museum. ~~The~~ Actual pieces are in the Riggs Collection there.

The Greene Collection had one further addition in 1957, shown for the first time, when the miniatures were installed, at the time of the inauguration of the new wing in 1958. This was the small, but precious miniature of "Sir Thomas Moore" by Hans Holbein. It was presented after Mr. Greene's death, but with characteristic modesty Mrs. Greene did not wish her name to appear. It is merely listed as the Edward B. Greene Collection.

Another all important gift of quite another kind, but path-breaking, was made by Mrs. Greene, Helen Wade Greene, daughter of J. H. Wade. So, in a second generation, a Wade profoundly

Life and moved to New York, every little while would send a
 affected the Museum. She had talked time after time of the
 problem of growth and of how space always seemed to be
 shrinking. What would the Museum do? Mr. Wade had thought
 of this future problem in the days before his death. Mrs.
 Greene had not known of this and was extremely interested.
 She said repeatedly that money should be set aside now, she
 climaxed her concern by giving a first building fund
 contribution in 1942, a fund which finally reached \$172,754
 in Memory of her father and mother. Spurred by her example,
 twenty-three funds were successively started and were added
 to yearly. When the moment came to consider a new wing, there
 was about \$1,750,000. set aside as a nest-egg, and a pretty
 important nest-egg it was.

The loyalty of Clevelanders, or persons of Cleveland
 origin who had moved away, has been extraordinary. The Parmalee
 Bequest, the Grace Rainey Rogers gift and bequest are cases in
 mind. It was, however, a surprise when the family of Mrs.
 Harry Payne Whitney gave a group of pieces in her memory. The
 Payne family had come from Cleveland. Payne Pastures on Payne
 Avenue had been a part of their land. Colonel Payne also had
 left the major portion of his estate to Cleveland rather than
 to New York relatives. Charles W. Bingham, Chairman of the
 original Building Committee of the Museum, had been a major
 legatee, as had his children. The Whitney family gave the
 first choice to the Metropolitan, the second to Cleveland. The
 fine Ormolu Commode by Caffieri later identified as by and two
 eighteenth-century tapestries from the Portières des Dieux
 series were the Cleveland share.

Mrs. Henry White Cannon, a Cleveland, married late in

Hawley
 has name.

life and moved to New York, every little while would send a painting from the New York house. The large and beautiful Shinnicock Hills of William Chase, and Harvest Time by George Inness came in 1939. Later in 1944, she added the little Sano di Pietro which had never left her Cleveland home. It has pleasant associations as it had been suggested to her many years before by her friend Bernard Berenson. It should be remembered in this regard that in 1904 when Mr. and Mrs. Berenson made their only visit to Cleveland, Mrs. Cannon, then Miss Myrta Jones, had entertained them and had taken them to see the Holden Collection. Her most important gifts came in 1948 when she presented her two Monet's, the Marée Basse a Trouville près Dieppe painted in 1882 and the Wheat Field, of the preceding year, 1881, probably painted near his home at Vetheuil.

Another faithful friend presented in 1956, somewhat later, the Milton Curtiss Rose Collection in memory of his mother, Evelyn Curtiss Rose. Mr. Rose, living in New York, had been assembling for over twenty years the works of Charles Meryon. Harold J. L. Wright, the well known contemporary authority on Meryon calls it: "In all probability the most ^{excellent} ~~extreme~~ collection of the artist's work remaining in private hands." Cleveland by this gracious gift ranks with Chicago and Toledo in the importance of their Meryon collections.

Often there are no long stories about objects bought or bequeathed, but there are piquant little incidents or facts which point them up. American silver was finely represented by the Hollis French gift. However, there was no comparable group of French pieces. In fact there was almost no European silver. There would be eventually most important French furniture and

objects of decorative arts; that we knew. Just then by a chance, Helft, the Parisian dealer, had a splendid pair of candelabra by François Thomas Germain, one of the greatest of the French silversmiths. Fine French silver is a rarity, so much was melted down during the French Revolution. These pieces however came from Russia, a part of the Orloff Collection, presumably given to the Count by Catherine the Great. In any case they bear the Russian inspection mark and the Orloff crest. They have, as well, under their base an inscription, Fait par F. T. Germain, Sculpteur du Roy aux galeries du Louvre. A Paris, 1758. Artists of this calibre were usually attached to the Court and often had living and working space in the Louvre as a special privilege. The candelabra became a part of the Wade Collection in 1940.

The Giovanni di Paolo

Mr. Paul M. Byk of Arnold Seligman, Rey and Company shortly afterwards offered a small but exquisite tempera by the Sienese painter, Giovanni di Paolo. It had a mysterious origin. All that was known about it was that it came from an American collection and had been bought in the last quarter of the nineteenth century. That was in itself strange, but Mr. Byk further stipulated that, if bought he would furnish the origin sealed in an envelope to be opened at a date mentioned. The picture was bought by the combined Holden Funds. It was obviously part of a Predella, a series of panels placed longitudinally below a large altarpiece. John Pope-Hennessy had just published a monograph on Giovanni di Paolo, in which he brought together four panels of a Predella, three of one dimension and the fourth slightly larger and obviously the central piece.

These paintings were scattered in various places: the Kress Collection of The National Gallery in Washington; the Blumenthal Collection in The Metropolitan Museum of Art; the Vatican; and the Kaiser Friedrich Museum in Berlin. They were all well known and often published pieces. Pope-Hennessy wrote that there must be somewhere, a fifth panel which, if true to proper iconography, should have as its subject, the Adoration of the Magi.

The Adoration of the Magi was offered to Cleveland. There was no doubt that it was the missing panel. The measurements were the same as the three smaller panels mentioned by Pope-Hennessy. Giovanni di Paolo had obviously seen the great Gentile di Fabriano Altar piece, made for the church of the Trinità in Florence, now a treasure of the Uffizi. He had reduced the composition to miniature size. Moreover, it largely conforms to his model. There is only an amusing omission. In the Gentile, one of the attendants of the Magi has a falcon on his lure. Giovanni's attendant has the lure but no falcon; it has disappeared in the skies.

The sealed envelope with the confidential information had been filed away in accordance with the dealer's request. It was opened when the specified time passed. Then it was learned that it had been in the possession of Miss Alice McKean and unknown to connoisseurs of painting from the time it came to America in the last quarter of the century. Miss McKean was a descendant of Thomas McKean of Delaware (1734-1817), one of the signers of the Declaration of Independence. That was all. Only very much later when this manuscript was almost in final form, Dr. Sherman E. Lee, gave me further information. Harry Sperling had been some-

how alerted and made a trip to a farmhouse in Bucks County and had bought the picture for a mere song. From him it had passed to Arnold Seligman Rey and Company and finally to Cleveland.

Gifts of Mrs. Otto Miller

Mrs. Otto Miller had offered as a gift in 1942, a portrait by Jowett, and some fine silver by Paul Storr and by Paul Lamerie. The following year we received a call from Mr. Miller saying that his wife was considering giving their picture by Sir Peter Lely. Mr. Francis went with me. We were both suspicious of the picture, but since it was over a mantle, it had been hard to inspect it closely. A ladder was brought, but a closer inspection only confirmed the suspicions. Mrs. Miller happened to be out of the room for a few minutes, and we told Mr. Miller that the face was far too sentimental for Lely, something had been done to it. It would be necessary to take it to the Museum, x-ray it and abide by that and the advice of William Suhr, who was in the Museum. Mr. Miller said do that: "and I will pay all expenses, but don't tell Mrs. Miller."

The canvas was transported to the Museum and x-rayed. In the x-ray there appeared to be an under-painting of an ugly woman, a caricature of the subject. The canvas was in superlative condition as there were no losses or holes in the pigment itself. Mr. Miller was told and authorized us to take full photographs and to attempt a tentative cleaning of the head which was the part of the canvas which was suspected. If nothing developed, the paint could be replaced with the help of the photographs, and no one would be the wiser. It was decided to try one side of the face. At the first essay, the curls which covered her forehead

disappeared, leaving a perfectly beautiful and original paint surface.

A characteristic of Lely was the high forehead, considered a mark of beauty; the hair was plucked to achieve or heighten this effect. Furthermore the eye socket was highly typical. That had been another point which had disturbed us. The eye and the eye socket, or at least a half of one eye, were tentatively tested. To our amazement, the eyebrow came away, leaving another underneath in a slightly different place. The eye itself had been actually moved up almost a quarter of an inch, and the eye which was underneath was revealed by the cleaning to be completely intact. The whole side of the face was cleaned, leaving the other half untouched. Mr. Miller was called, and he was so fascinated that he telephoned his wife and asked her to come. She arrived in a few minutes and was equally intrigued. Mr. Suhr was authorized to undertake a complete cleaning.

The painting turned out to be in perfect condition, and as the overpaint was removed, a lady was revealed who was not as simpering as she had appeared. What apparently happened was that Lely had made a sketch of his subject, the ugly woman of the x-rays, and realized that he had to sweeten his subject somewhat. This he did and a most effective portrait resulted. It was Lely without a question and certainly one of his best canvases, and it had the peculiarities which were naturally his, the curious eye socket, the high bulging forehead. Then, apparently, a restorer tried to make the portrait prettier and more palatable. I regret to say it was probably to meet a more conventional American taste. The restored painting with its repaintings removed and its

after the colors heightened removal of the brown varnish, was presented to the Accessions Committee and was accepted with acclaim.

Restoration or cleaning however, may at times be less successful. Usually a museum cannot take a chance. However, a triptych being considered for the Holden collection, seemed so much better in the x-ray than surface indications promised that a chance was taken. The picture, Bohemian or Salzburg School, had a black background which came over the edges of the figures in places. It was submitted to a careful and delicate restoration. The black background came away leaving a slightly damaged gold ground. It was because of these damages that it had been painted over. The figures, however, gained tremendously. All the delicacy of outline which had been lost came back. When the dealer who had sold it for a comparatively small price saw it, his eyes opened wide. The former Curator from the Kaiser-Friedrich Museum in Berlin, Jacob Rosenberg, seeing it later in Cleveland, said he knew the picture, as it was the only art work of any value in the castle in the Tatra Mountains from whence it came. "But it looks so much more beautiful now than I remember it."

The Assyrian Relief

There could be no greater surprise, except to someone who knows the facts, than to find a series of great Assyrian reliefs in the museums of New England colleges. What is more, all of them came from excavating in the first half of the last century. Cleveland had already a small Assyrian relief of quality but when Joseph Brummer offered one of the large sculptures which had belonged to Amherst and offered to take the smaller piece in part payment, the temptation was irresistible. The piece considered

had come into the possession of Amherst in 1855 through the efforts of Rev. Henry Lobdell, M. D., a medical missionary. It had been excavated from the ruins of Nimrud by A. H. Layard and was secured for Amherst by Dr. Lobdell who died shortly afterwards in Mosul. He personally superintended the sawing of six slabs into blocks each weighing about 200 pounds. Then they were transported across Asia Minor by camelback and from there shipped overseas. The splendid and grandiloquent inscription refers to Ashur and then to the extolment of the King Ashur-nasir-apal, 885-860 B. C. whose palace they adorned.

The Lievens Cruyl Drawings

Quite as strange in another way were the circumstances concerning the purchase of eighteen drawings of Rome by Lievens Cruyl, made between August, 1664 and April, 1665. Where ^{had} they ^{for} had been ^{until they were} unknown centuries ^{and were} brought on the market by the backlash of war, ^{when} ^{then} they were sold by the widow of an Austrian officer to the royal collection of the Albertina in Vienna. That would have seemed certain to be their permanent resting place. However, when the print and drawing collections of the Hofbibliothek and the Albertina were combined in 1918, those drawings by Cruyl were retained as the personal possession of the Habsburg and were later sold by a Grand Duke. They are among the most precious records of a Rome which has been so greatly changed by the destructions of baroque and later times. As documents, therefore, they are alone of great value, but to that is added their beauty as works of art: "They call up a host of memories and they preserve in small degree part of the inheritance which has been Rome's contribution."

Italian Majolica

The great collection of Italian Majolica collected by Mr. Morgan, and later sold, was a feature of the Metropolitan Museum before World War I. Fashions change; certainly Italian Majolica was down temporarily on the world market, in the after war years, so it seemed a propitious time to acquire examples when they were of requisite quality. A small group was acquired early from Stora in Paris. The Beit Sale in 1943 added distinguished pieces.

It was our custom to place rather high bids in a sale. If Cleveland wanted the pieces, it should be willing to pay for them. So, our agent in London had considerable leeway. The result was that we succeeded in buying the top pieces, still under the comparable prices paid years before by Mr. Morgan. There were two Faenza bottles, two early fifteenth-century Oak-Leaf drug jars of great rarity, and a magnificent Gubbio plate signed by Maestro Giorgio, 1524. They had all been exhibited in the notable Italian Exhibition held in London at Burlington House in 1930.

There had been considerable competition in the bidding but we had not known by whom. Several weeks later in New York, Robert Lehman was lamenting loudly about his bad luck. Someone, an anonymous person, had bought all the Beit pieces on which he was bidding. He had no idea, in saying it to me, that Cleveland had been the successful buyer. The leeway allowed our representative had been the deciding factor in our success.

This acquisition was supplemented several years later, in 1945, by another famous plate, the first purchase that Cleveland made from the new firm of Rosenberg and Stiebel. The plate came

from The Hermitage, long known and famous from the time it was in the Basilewsky Collection in Paris in 1874; the Hermitage had bought the entire Basilewsky Collection. The plate by Maestro Giorgione was certainly one of his masterpieces, with a representation of the Three Graces. There is a similar smaller plate in the Wallace Collection in London, but that plate lacked the effective border which set off the design and framed it so beautifully. It had been originally signed and dated 1525 and was so recorded in the Basilewsky catalogue. The piece had been cleanly broken in two at some time and although it was beautifully mended, the date and signature had disappeared under the glaze used to cover the repair. It was bought for the Wade Collection.

The chase for fine objects never stops even at unlikely moments. Julius Goldschmidt, who, with Saemy Rosenberg, had been a member of the consortium which had bought the Guelph Treasure, invited me in the early thirties to attend an open air performance of Goethe's Götz von Berlichingen in the Römer at Frankfurt-am-Main. This invitation was to have surprising results. During the entre-act he introduced me to Baron Goldschmidt-Rothschild, who very graciously asked me to visit his collection the next day. He had offered me an Apfelwein as well. "It's very light" - he assured me. So it seemed for a moment, but a second glass achieved its purpose. I floated through the rest of the performance in a world of unreality. The Emperor Charles, V rode into the square, and later presented himself to the people from the balcony of the Römer. The years slipped back. It certainly was not the twentieth century. The sixteenth lived again.

What a waste and tragedy it was that this great square and

the buildings which surrounded it were reduced to ashes in the barbarism of World War II. While it has been restored and well restored, it lives again only as a shadow of a world that was.

Thoughts went back to that visit to Frankfurt-am-Main when, in 1950, Saemy Rosenberg offered Cleveland objects from the Goldschmidt-Rothschild Collection. The collection was sold at auction in New York by the son, Baron Erich, in that year. There were three plates by Maestro Giorgio which soon joined the three pieces by this masterhand already in the Wade Collection. The latest was dated in 1528, the year of Dürer's death. Had Maestro Giorgio known of this? That always will be a question, but it seems very likely, for the representation on the plate is the "Return of the Prodigal Son," after the well known engraving by Dürer. Associated with it in the collection was a Double Mazer, a Mazer decorated with two silver gilt medallions of Dürer by Mathes Gebel and also dated 1528. This object too, was destined to go to Cleveland. So again a pattern repeats itself and old friends found a home in the Cleveland Museum.

The Death of Mrs. Francis F. Prentiss

The death of Mrs. Francis F. Prentiss in 1944 was sad indeed. She had for so long dominated the social scene. Her generosity in so many fields, hospitals, music, Oberlin College, the Museum, had touched so many people. The magnificent bequest of her collection to the Museum, the bequest of a fund, ~~now \$4,349,172.~~ for operating expenses, was topped by the Foundation she established for the Amelioration of Human Suffering. She was truly a gracious and generous soul. Her bequest came just at the moment when the Trustees of the Museum were considering a

pension plan which they feared would be inadequate. Mrs. Prentiss had been present when the early studies for the plan were considered; her Will completely changed the picture and a more generous plan could be worked out.

Her bequest enriched the Museum in many fields: paintings, tapestries, prints, furniture of the eighteenth century. Like her brother, John L. Severance, she sought the best and it was her wish to share the objects she loved with the Community which was her home.

Quite a number of years later, César de Hauke came with the news that in the Rothschild Collection, formerly in Vienna, there were two encoignures, corner cabinets, signed by Dubois which he was certain matched the superb commode signed by Dubois in the Prentiss Collection and which might complete an ensemble. Like it, they were in ebony, decorated with panels of Japanese lacquer in black and gold. They were further enriched with ormolu which also was identical in style. Careful comparisons were made and it was clear that they came from the same ensemble. They were ^Rforthwith bought for Cleveland, Severance Fund, 1951.

Museum Policies

The policies of the Museum were bearing fruit. Buying out of fashion had been one successful method. It made money go farther. Another factor was building on specialties until there were nuclei which really counted. If there was a choice between an object or canvas which was rare and one of which there were many examples in dealers hands, the rare object was usually bought. Bargains were never sought for bargain's sake and there was almost never a quibble over price. A fair price, usually the

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It was only fair that a fair share of the various departments should be at the disposal of the various departments.

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price asked, was paid when the individual dealer was one we trusted. It was, after all, to his benefit to be fair. He never thought of raising prices with the expectation of being beaten down. Furthermore, the Museum was never afraid to buy something that was fine but might not be understood or appreciated; ^{it} never underestimated, in other words, the ability of the public to enjoy and to understand. Stone upon stone, the Museum was built upon these, the soundest of foundations. A great object was bought irrespective of what department it was in, for with fairness, the growth of the various departments would even out.

→ The decade and a half before the opening of the new wing in 1958, were bewildering years, with the number and great variety of the acquisitions. The very extent and the very considerable number of important acquisitions brings a sense of confusion! The lines of growth can not be indicated with such precision. There is too much, too many objects of first class. How can one give an adequate idea of this growth? Perhaps the only way is by categories and not by date of acquisition. ^{as has been done, in large part, heretofore} One might say to a dealer, for instance: "If a Medici Porcelain, if a piece of St. Porchaire pottery, if a fifteenth-century Venetian glass, if an all-important Spanish or other textile turns up, let us know. There might be a Chinese or Japanese masterpiece, an Italian bronze, an enamel, a Greek marble, an Egyptian sculpture, a great painting, a group of Byzantine jewelry or Byzantine silver. Give us a first chance. It never was the mistaken idea of saying: I want to fill this gap. The result of that system is almost always the acquisition of a secondary object. Quality when,

and only when it appears was the plan. Dealers are pretty canny people, and they sense the type of things which will strike home. If you play fair, they will play fair with you. The Museum was built four square on mutual faith,

French Soft Paste Porcelain

The roots of purchases often go deep, far into the past. Who would dream, for instance, that visits in the twenties to the apartment of Karrick Riggs, a close relative of my family, at his Paris apartment, 11 rue Boissière, would bear fruit. He had a remarkable collection of soft paste French porcelain. He loved every piece, and in the visits I made there doors opened which might have remained closed if it had not been for his concern.

He had gone to school with J. P. Morgan and had shared many of the same tastes. He said laughingly: "Mr. Morgan spoiled my market when he began to buy soft paste." Later, ^{on thanks to his intuition,} several of the finest pieces of soft paste from the Morgan Collection, so formed, were secured at the Morgan Sale at Parke-Bernet in March, 1944. Another piece ^{had been} ~~was~~ bought at the Rogers Sale the year before. Bit by bit the small collection grew as exceptional pieces came on the market. Both Mr. Severance and Mrs. Prentiss had concentrated on furniture of the eighteenth century. But as a French ensemble demands other things, ormolu, porcelain, the porcelains were bought and with their acquisition the collections developed breadth and comprehensiveness. The end of this part of the story is that the Karrick Riggs Collection was sold on February 7-8, 1947 at Parke-Bernet and Cleveland made important acquisitions. Old friends and acquisitions met again.

A very remarkable acquisition came from Rosenberg and Stiebel shortly afterwards. It was a Tureen with Presentoire, Vincennes, dating about 1753. It is marked with the crossed L's and with a tiny fleur-de-lis in blue, the latter showing that it was a royal order. There had been originally a pair. The second, without the presentoire, the plate on which it should stand, is in the Ceramic Museum at Sevres, badly broken. They both came from the family of a Connetable de France, a Marshal of France, and the tradition goes that they were presented to him by the King. What a pretty story that is, that a King of France should present Tureens of soft paste porcelain to a Marshal of France. Other times, other modes! General Pershing or General Eisenhower might not have understood such a gift!

The crowning purchase in this field, also for the Severance Collection, were the matched pair of Sevres Tureens with their Presentoires. They are unique objects, for the overwhelming majority of great pieces are already permanently in museum collections. They date in the year 1757 and are in the rarest and most sought after color, rose, - Rose-Pompadour-, so-called after the mistress of the King who had set the fashion for this particular color. Again, there are roots, the story goes back to an early visit, in 1911, to the house of Mr. Edward Tuck on the Champs-Élysées, Paris, when there were private houses there, before trade took over and devastated one of the most stately streets in the world. He had a great collection of French porcelain with a specialty of Rose-Pompadour. I had not known so much then, but later the lessons of Karrick Riggs bore fruit. Mr. Tuck's collection was given to the City of Paris

and is shown in the Petit Palais. Cleveland's pieces are in that class.

The Dividends That Travel Bring
Bronzes and Small Plaques

Surprising and unsought dividends come unexpectedly.

Travel is not only a source of knowledge for a museum, but it can have and often has had the reciprocal result of interesting collectors in the collections of and in the points of view of American museums. How could a visit to Budapest in 1933 ever affect Cleveland? Yet it did many years later. It was an exciting visit after a meeting of the Internationaler Verband of Museum Beamten, an international association of museum directors concerned with the problem of forgeries. This organization gave a rare opportunity of knowing foreign colleagues and of seeing things in a most unusual way. All doors were opened, and many private collections, seldom seen, were available. The visit that year was in Danzig with visits to Schloss Slobitten with its wonderful collections of furniture, tapestries, ~~museum~~ *Museum* porcelain, since destroyed by the Russians. There was luncheon on the terrace before a great expanse of greensward, with long allees cut in the forest. Game seemed to be everywhere. We later went to Elbing, Königsberg, the Masurian Lakes. Later my path led me to Marienburg, Thorn or Torun, Warsaw, Cracow and finally Budapest.

My way in the latter city had been prepared by the Hon. John Pelenyi, then Minister of Hungary to the United States, whose wife was a Miss Harmon of Cleveland. It was an exciting few days. I was passed from one hand to another by Count Zichy, Director of the Kunstgewerbe Museum and by Ferdinand Ibl of the Kultur Ministerium. I saw museums. I was entertained. I went

to the gypsies. I saw private collections. In all it was an overwhelming experience. Among the private collections which I saw were those of Dr. Wittmann with his fine group of highly selective Italian bronzes, and of Dr. Delmar with fine bronzes and small decorative objects of outstanding quality.

World War II came with the tragic fall of Hungary. The two collections had been removed by fortune to London in the interim. After the bombing of London began, Dr. Wittmann had placed many of his things in a house in one of the crescents in Bath. Alas, that house was the only one touched, and it had a direct hit, and all the contents were destroyed. Fortunately his bronzes were still in London. He hastened to send them to America.

Then began a long story. He placed his bronzes with the dealer, Raphael Stora, as he had to sell them in order to live. He asked Mr. Stora, whom had a close relationship with Cleveland, whether ~~there~~ Cleveland might be interested in them. He remembered ^{my} ~~the~~ visit before the war in Budapest. Mr. Stora said that the Cleveland Museum could not buy en block, as they did not have that kind of funds. Dr. Wittmann replied: "That is not important. I would be willing to sell as they can absorb them. It would mean so much to me if they could be held together. I've followed the Cleveland Museum with such interest in the last years and I think they would fit there. I think their quality is good enough."

It was never possible to say that one would definitely buy things over a long period. Furthermore, the final decision is that of the Accessions Committee. I could say that I was truly interested. Mr. Stora trusted the Museum and Dr. Wittmann trusted Mr. Stora, the Trustees trusted me. The purchase began with two

bronzes in 1947, one from the Severance Fund and one as a gift of Severance A. Millikin. There was, as well, a beautiful tiny figure in boxwood, very close to, if not by, Conrad Meit. It came the same year. Purchases continued until 1952.

Bronzes were at that time curiously out of fashion, so there was no great competition. Yet Dr. Wittmann's bronzes were all well known, published by Planichek and others. Today it would be impossible to secure a similar group. Like so many classifications of art, supply has almost disappeared.

Dr. Delmar also brought his things to Mr. Stora. No promise was ever made, nor could be given to him. He was satisfied that a piece of his was Cleveland Museum quality. He would have Stora hold it until the day came, when Cleveland could purchase it. Like Dr. Wittmann he wanted his things to remain together if they could. He had beside bronzes many small German plaques in Boxwood or in Solenhofen, lithographic stone. They were the kind of things which were only represented in the Morgan and the Walters Collections. The purchases began in 1949 and continued until 1957. Among them were the series of models of medallions in Solenhofen stone which came from the Empress Friedrich's Collection in the Castle of Cronberg. All were acquired except, alas, the last and crowning piece. It went later to the Vienna Museum.

The Goldsmiths Scales - Herbert Bier

The room telephone in my Hotel in Picadilly rang insistantly one evening in 1950. It was Herbert Bier who had been trying to get through for the greater part of the day. It happened to be my last day in London and there had been

innumerable things to do. I was dressing in haste at that particular moment for a farewell dinner. Mr. Bier asked if he could see me. I told him that I was leaving at the crack of dawn and that I was already late for dinner. He persisted. "I have never offered anything to Cleveland before because I have never felt that I had something of requisite quality. I have a piece now so fine that I must show it to you. Could I come to the Hotel at 11:30 P.M. or midnight when you return from dinner?"

He was there waiting with a package under his arm when I reached the Hotel. We went at once into a huge deserted drawing room in which most of the lights had already been turned out. It was dismal and forbidding as only such a room can be. There was, however, a table in a far corner where there was sufficient light. He was understandably nervous. I was tired and preoccupied and not too interested. Nothing could have been a worse moment to see a work of art.

He told me it was a Goldsmith's Scales of the XVI century, German, probably Augsburg. I was politely interested. The knots wouldn't untie. Struggling with nervous fingers, he finally managed to undo the package and laid several small pieces wrapt in tissue paper on the table. He unwrapped the largest and placed it in my hands.

It was if I had been galvanized by an electric shock. All my weariness disappeared in an instant. It was a piece of the most superlative workmanship in silver-gilt, a unicum as far as my knowledge went. It had tiny shell and animal figures in relief on the base. It seemed as a first wild guess that it might be a piece by Wenzel Jamnitzer himself. Mr. Bier fitted

the pieces together with infinite care. The tiny gold receptacles which had held the material to be measured, ~~on~~ tetered on the balancing cross arm. It was an entrancing object. I asked for the price which he gave me. I asked for the photographs which he gave me. I asked him to send it to Cleveland at once for consideration and he immediately assented. When I returned it was purchased from the Wade Fund by the Accessions Committee. How Mr. Wade would have enjoyed it.

Armed with photographs I searched for similar material in German Museums or in various publications. I found nothing comparable. One German Museum Director was particularly negative. The next year when he saw the actual object in Cleveland he was as excited as I had been and when it was loaned to the Germanisches Museum in Nuremburg for an exhibition, it was recognized by all as one of the most perfect objects of its kind. It was without question from the circle of Jamnitzer and in all probability by the master himself.

I seemed to see objects offered by Mr. Bier under strange circumstances and in strange places. Mr. Francis and I had been intrigued by photographs of a XVth century Book with a Dotted Print on the inside front cover. It seemed better to see it before it was sent for definite consideration. I was not going to England but plans were changed and I was routed by Shannon to London where I had a two hour layover enroute. Mr. Bier was in the transit waiting room with the Book under his arm. There in the corner of a crowded waiting room, a more unlikely place for concentration could not have been found. We looked at the beautiful book which had in addition an original cover of the XVth

century in leather. A telegram was dispatched to Mr. Francis before I left saying that the Book would be on its way overseas in the next few days. Of course it never returned from Cleveland.

The Retirement of Howard C. Hollis and Important Oriental Purchases

Howard C. Hollis, Curator of Oriental Art, unexpectedly asked in June, 1947 for the permission to accept an appointment as Head of Arts and Monuments in Tokyo under the United States Government of Occupation. It was a great honor and the Trustees granted it for two years, feeling that it would be a service which might bring great dividends to the Museum in increased knowledge and experience. It did so in no uncertain fashion but in a quite different way than the Trustees had intended or expected. Mr. Hollis returned and after some months resigned on January 1st, 1949 to become a dealer in the field he knew so well. He had completed twenty years of service having come to the Museum in 1929 and he had been truly valuable in the building up of the Oriental collections.

Economic conditions were exceedingly difficult in Japan in the forties and the fifties. Mr. Hollis' fundamental knowledge and his absolute integrity therefore proved to be of extreme value and the Museum through him purchased a series of masterpieces of Japanese art, the Museum buying at the precise moment when government and private collectors needed funds, and when objects were permitted to leave Japan which today would be classed as National Treasures. As in Europe, the Museum took advantage of opportunities as which could never come again. The small group of objects purchased through the Severance Fund, all but one

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which was a Wade Purchase, are a nucleus which it would be impossible to duplicate today and which are as important in their field as some of the unique medieval objects in the Museum collection.

The Miraku Bosatsu bought in 1950 is an example of the Suiko Period, 552-646 A.D. An Asakawa quoted in the Cleveland Bulletin writes it was a period "particularly precious to the Japanese...the nation had then emerged from its ignorant childhood and just entered the first stage of its bouyant and spirited youth . . . When the Suiko Period dawned at last, Buddhism had been in Japan for a half century, and the time was ripe for the first outburst of national art." The sculpture is in bronze and was shown in the Exhibition of Art Treasures from Japan in 1936 at The Boston Museum of Fine Arts. Certainly no Suiko sculpture in America or outside of Japan can compare with it in importance. The standing wood in Boston in a different material is hardly comparable. The Gigaku Mask was bought the same year and in 1951 the Kwannon of the Hakaku Period. The Fugiwara Mask and the exquisite Gilt Vase completed this small series of purchases in these the early centuries of Japanese greatness. Dr. Lee was happily able to add several additional pieces later.

Sherman E. Lee, Curator of Oriental Art

These purchases had come in the interim of three years after Mr. Hollis' resignation. Then on September 15, 1952, Sherman E. Lee became the new Curator of Oriental Art with charge of the Egyptian and Classical collections as well. His sound knowledge has resulted in extraordinary and brilliant growth. Furthermore he was destined to become the third Direc-

tor of the Museum on April 1st, 1958. There must be many stories behind the splendid objects he has recommended and bought. Unfortunately these stories behind the Museum Collections are based on personal remembrances. There is therefore an inevitable and regrettable lack of balance which Sherman E. Lee can alone supply. It can only be hoped that in some future time he will publish the brilliant purchases that have been a mark of his Directorship.

Furniture

The Palace of Versailles would seem, at first thought, to be an unlikely origin for an object. However, one must not forget the pillaging of Versailles at the time of the French Revolution and the sale in the forecourt when the finest pieces of furniture were offered for sale. Much of the French furniture in England came from this source and many were secured for the palaces and chateaux of European aristocracy. A magnificent commode in ebony and ormolu, for some decades in the collections of the Vienna Rothschild's, is supposed to have had such an origin. It is one of a pair, one of which was re-acquired for Versailles by the French king, Louis Philippe, when during his reign he tried to restore Versailles to some of its former grandeur. The one in Versailles however has been badly treated and considerably restored. The Rothschild example, now in Cleveland, bought by the Severance Fund, is instead, in prime condition, its ormolu perfect, its inlay work in a remarkable state of preservation.

Among the fine furniture bequeathed to the Museum with the Severance and Prentiss collections, it takes an important place.

There were no examples of Boulle in these bequests and this piece is not only a remarkable example, but it can be attributed with reasonable certainty to "Andr -Charles Boulle who was made marqueteur et  b niste ordinaire du Roi in 1672 and who lodged in the Louvre from that time until his death on the twenty-seventh of February, 1732." He was the original and the greatest of his family. It was Andr -Charles who, more than any one else, took the style of incrustation and marquetry (wood inlay) of the early part of the century and made it not only an essentially French style but also one since called by the generic name - Boulle. How can one be almost certain that the cabinet is by Andr -Charles? There are two reasons, the first being the record of that most unlikely of things, a fire in the Louvre. It was a fire which destroyed Boulle's workshop and its contents in 1720. The record of part of the destruction reads in the Archives de l'art Fran ais: "five boxes filled with different flowers, birds, animals, foliage and ornaments in wood of all kinds and in natural colors, the greater part of them by Sieur Boulle p re made in his youth."

That in itself does not solve anything. However, there is a second reason. There is a large Armoire in the Louvre, of pure Louis XIV style, dated because of an existing drawing in the Mus e des Arts Decoratif. This piece has identical panels of wood inlay with paroquets and butterflies as in the Cleveland commode. Furthermore, more pieces have similar designs. Only these early documented pieces show the wood marquetry such as appears in the Severance commode. The later examples show the developed Boulle manner when the decoration is metal inlay on a tortoise shell ground; the wooden inlay no longer appears.

Two Armoire-bookcases have (also) this same illustrious pedigree. They were purchased much later, in 1958, for the Severance Collection from Rosenberg & Stiebel. They are by the famous ébéniste, Charles Cressent, and are Regence in style. A letter from Count Potocki from whom they were bought gives the very interesting history.

"I am sure it will interest you to know that my great grandmother, Princess Isabelle de Lubormirska, born Czartoryska, the owner of Lançut Castle and one of the richest women in Europe, was a great personal friend of Queen Marie Antoinette. Every year she went to Paris and Versailles for several months, and when the Revolution broke out in 1789, she had to stay in France for four years, being even at one moment in personal danger! During the famous Vente de Versailles, she bought quite a number of objects d'art and brought them via Danzig to her beloved Lançut.....I am telling you this en souvenir of the very grande dame de son époque!.....As to the Regence bookcases, they were bought at the vente de Versailles for Lançut Castle."

Much earlier, in 1946, a sumptuous gilt bronze Candelabrum in ormolu -- or moulu, molded in gold, was purchased for the Severance Collection. It is exactly documented and represents another piece of precise royal origin. It is one of a pair sold by Prince Ernst Heinrich of Saxony, the other piece, at last account, being in the Castle of Moritzburg near Dresden. What happened to that at Russian hands is not known. Ernest Heinrich inherited them from the Royal Family of Saxony of which he was the senior heir. They were in the Schloss in Dresden together with an ensemble of ormolu and furniture which according to family tradition came to Dresden as the gift of Marie-Josepha, daughter of August III,

Electeur of Saxony and King of Poland. Maria Josepha married the Dauphin of France, the eldest son of Louis XV. She never ruled, as her husband died young. She, however, had the unique distinction of being the mother of three kings of France, Louis XVI who succeeded his grandfather, Louis XV and two kings who ruled after the Revolution and the Empire of Napoleon, Louis XVIII and Charles X.

The candelabrum has no signature but relates to signed pieces by Jean-Josephe de Saint-Germain. It has all the marks of his hand, the exquisite craftsmanship, the varying textures differentiated with extraordinary skill. The details of this scrollwork are identical with signed works. It seems obvious that the artist designed the candelabrum for Dresden because of choice of subject material, - a tree stump with hawks sitting on it seems to be taken from the porcelain models of the great Meissen ceramist, J. J. Kandler.

This candelabrum had been brought to the attention of the Museum by A. and R. Ball, originally from Dresden, a firm which had important connections throughout Central Europe. It was therefore natural when Prince Lobkowitz wished to sell a suite of Savonnerie furniture and tapestries that it was to them that he turned.

This suite of furniture and four tapestries had been made for the marriage of Isabella Maria de Mérode, born in 1703, the daughter of Count Johan Phillip Eugène de Mérode-Westerloo and of Marie Thérèse, born Pignatelli, Duchess of Monteleone. She married Count François Joseph Czernin. At the top of the set of tapestries are the coats-of-arms of the Czernin de Choudnitz, on the left, and the Mérode-Westerloo, on the right. On the Czernin

arms are the letters R (Rudolph), M (Matthias), and F (Ferdinand), - the names of the Emperors of Austria under whom the Czernin had held important posts, and who had given them the distinction of bearing the letters on their coat-of-arms.

The family tradition had always been that these superb products of the Savonnerie factory were a gift of Louis XIV who had at one time been interested in the Princess Pignatelli. In any case, the Savonnerie was a Royal manufactory, employed largely in the weaving of tapestries, carpets, furniture coverings for the personal gifts to members of the Royal family, to favorites or persons of distinction in the aristocratic world.

The ensemble consisted of a suite of furniture, sofa and armchairs and the four tapestries mentioned. The furniture was in an extraordinary state of preservation as the Savonnerie upholstery had been protected for years by leather slipcovers. These covers had preserved in almost pristine state the delicate coloring of the Savonnerie. Their date, the first decade of the eighteenth century, showed in their design, as well as in the shape of the chairs and sofa. The furniture retained the square and balanced style of the baroque. It was Louis XIV unmistakably. The rectangular lines had not melted as yet into the intriguing and curved fantasies of the rococo. Technically Savonnerie is quite different from the products of Beauvais or Aubusson for it is not woven as they are. It is a tapestry, but a tapestry knotted with a cut pile.

The tapestries, too, in their design suggested the whimsies of the designer Berain, active in this period. Their architectural framework, their balanced floral designs, punctuated with exotic birds, parrots and perroquet are extraordinarily decorative and gay. The pale blue of the backgrounds, the tawny tones of the

architectural details throw into relief the soft colors of the flowers and the brilliance of the parrot's wings.

They were obviously things which Cleveland should have and the two tapestries and furniture were bought successively in 1947 and 1948 for the Severance Collection. Alas, two tapestries could not be purchased, but they have happily found an appreciative home in The Toledo Museum of Art.

A luncheon in a Castle in Steirmark in Austria, ^{Schlöss Hollenegg,} years later, brought a most interesting sidelight. A copy of the Handbook of The Cleveland Museum of Art had been sent as an appreciation of the gracious hospitality. The Princess Ludmilla Liechtenstein, born Lobkowitz, in acknowledging its receipt, wrote: "It was interesting for me to see the reproduction of the Savonnerie which was sold by my brother. The family was furious about it at the time, but it is perhaps better that he did what he did. They might have been otherwise either destroyed or confiscated. Now they can instead bring pleasure to many."

Years passed and during one of many visits to the Prince and Princess Clary in their palace on the Zattere in Venice, they spoke at considerable length of the Lobkovitz furniture and tapestries; I had sent them also a copy of the Cleveland Handbook. The mother of Princess Clary, born Countess Eltz, had been a Princess Lobkovitz of this same distinguished Prague family. It so happened that in the days when Alfie Clary was paying court to his future bride that he made many visits to the Lobkovitz Palace. Often a meal was served in a small dining room which incredibly enough had one of the four Savonnerie tapestries as a carpet. He asked once "Does one of the Cleveland tapestries have a slightly discolored spot in one corner?" I answered, "not to my knowledge. Perhaps one of the tapestries in the Toledo Museum has. I really don't know". Then

with a quizzical and amused smile he continued, "You should know this for your documentation. The young dog of the family, on occasion, used the corner of the carpet 'four faire ses devoirs'. How incredible that this diverting tale should come to light long after a half century had passed.

A large and sumptuous Savonnerie carpet was purchased for the Severance Collection in 1950. It serves as a magnificent background and throws into proper relief the furniture associated with it. It came from the Collection of the Earl of Rosebery; sold at auction in 1939, and shown before in the exhibition organized by Sir Victor Sassoon, Three Reigns, held in London in Park Lane.

It had been suggested by A. and R. Ball that it might be the carpet woven for the Chateau de la Muette. That, however, is merely a surmise as there is no proof to document it. However, notes furnished me by the courtesy of Pierre Verlet, Curator of the Louvre, do throw light upon the carpet's design:

"The carpet corresponding to this design has been woven at least three times at the Savonnerie, - in 1735 for la Muette; in 1740 for Choisy; in 1769 for the chapel of Fontainbleau. The single description mentioning the border with the ornament in the form of an egg is that of the first of these tapestries, which is as follows: 28, February, 1735, ordered by Sir Duvivier, Inspecteur of the Royal Manufactory of the Savonnerie, to serve under the dining table of the King in the Salon of the Chateau de la Muette. A carpet woven in wool of Savonnerie on a blue ground charged with a grand compartment with a black ground in which the middle is decorated with a

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on a blue ground charged with a grand compartment with a

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grand cartouche with the arms of France crowned; encircled with the orders of the King and surmounted by spread wings, accompanied by palms, flowers and four little trophies formed by quiver and a troch crosswise tied with a blue ribbon; in the corners are four horns of abundance with leaves and garlands of natural flowers and in the middle of each side there are four cartouches in the form of shells with wings of bats. The border is the color of bronze, formed by a rod of the same color and by egg moulding on a purple ground."

Pierre Verlet, in thanking me for the photographs, referred to the Cleveland carpet in the following words. "It seems in any case from the photograph to be very beautiful."

Pierre Verlet had been instrumental in restoring, in large part, the Salle de Jeu of Marie Antoinette at the Chateau of Compiègne. Copies of the textiles used were woven at Lyon, and among other things the series of Banquettes were covered with the copies of the original silk. Each of these Banquettes, stools with X-shaped supports, have the original numbers of Compiègne on the under side of the wooden frame. Cleveland was able to purchase two Banquettes, originally from Compiègne, which had been for years in a private collection. Underneath they too have the numbers of Compiègne. They could also be upholstered in a copy of the original silk, thanks to the courtesy of Mr. Verlet.

Royal furniture always has a glamor about it. It may be bought for its beauty as a work of art, but associations with such a fascinating and tragic person as the martyred Marie Antoinette adds materially to its appeal. Another piece was acquired in 1954, the Bed of Marie Antoinette by Georges Jacob, from the Chateau of Bagatelle, Paris residence of Comte d'Artois, brother of Louis XVI,

grand cartouche with the arms of France crowned; encircled with the orders of the King and surmounted by spread wings, accompanied by palms, flowers and four little trophies formed by quiver and a troch crosswise tied with a blue ribbon; in the corners are four horns of abundance with leaves and garlands of natural flowers and in the middle of each side there are four cartouches in the form of shells with wings of bats. The border is the color of bronze, formed by a rod of the same color and by egg moulding on a purple ground."

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How broad the field was that the purchaser covered. I reserve to the future the question of the furniture to be sent to the Cleveland Museum. Each specialist of the museum collection.

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and later Charles X of France.

The Chateau had been in later years the residence of Sir Richard Wallace who formed the famous Wallace Collection in Hertford House in London. His heir, Sir Murray Scott, sold Bagatelle to the City of Paris in 1904. Later he bequeathed the objects in his Paris house, many of which he had removed from Bagatelle, to Lady Sackville. There was a long litigation over this bequest but it was finally decided in favor of Lady Sackville, who sold everything to Jacques Seligman in 1913. It was then that the famous bed was sold to the Parisian connoisseur and collector, M. A. Veil-Picard.

The bed was shown in the house of his son in the Fall of 1953. He had a household of young children, and the bed seemed to him too precious and too fragile to trust to the chance of damage. The framework of the bed is by Georges Jacob, one of the favorite furniture makers of the Queen. What, however, makes the bed even more precious and more fragile is that the headboard and the footboard are upholstered in white satin embroidered exquisitely after the designs of the famous artist, Phillippe de Lasalle of Lyon. The coverlet of white satin is embroidered too, in similar designs by Philippe de Lasalle. This sumptuous and glamorous bed and coverlet were purchased from the Severance Fund.

Manuscripts and Illuminated Miniatures of Various Periods

A fine Byzantine manuscript was bought in 1947 from Kelekian. Mr. and Mrs. Robert Woods Bliss were interested in it also. Certainly, there were puzzling things about it which may have bothered them as they bothered Cleveland. There were two large miniatures which obviously did not belong with the other illuminations and the question was: What was the reason for their

presence in the book? It was impossible to examine it at length in New York, and after hesitations, it was sent to Cleveland. It was immediately clear that the two Evangelists did not belong to the manuscript at all. They had been inserted, perhaps with the intention of making the sale easier. The Evangelists were curiously familiar. Eventually this similarity became clear for they belonged with two figures, not so well preserved, which were shown in the Exhibition of Byzantine ~~of Byzantine~~ Art held in Paris in 1931. Comparisons with them, measurements, some technical similarities made this certain.

The problem was solved. The two inserted pages came from a well known book once in the Library of the Phanar in Constantinople. This, however, was only a part of the story. The Gospels from which they came had been originally given by the Empress Catherine Comnene to the Monastery of the Holy Trinity at Chalki. That date could be given with such precision - 1057-1063 A.D. because of a fact certainly far out of the ordinary. The Emperor resigned for some unknown reason and retired to a monastery. The Empress too, much against her will, had no recourse. She had to give up the world she loved and become a nun. The Gospels were given to Chalki during the short years when her husband ruled.

The Gospels are a first-rate example of the fine manner with tiny figures of the utmost delicacy and decorative panels at the opening of each gospel, of extreme richness. The represented one type; and the large pages shown in the Byzantine Exhibition in Athens in 1964 are splendid examples of the broad manner.

How is it that fine objects in one field seem to breed others in the same field? Yet they do. ^{and illuminated manuscript pages were among them.} Anyone who has visited the Island of Reichenau, in the Lake of Constance with its storied cloisters and their extraordinarily preserved frescoes cannot but be profoundly impressed. This island of peace, just above the Falls of the Rhine, where the river issues from the Lake shortly before it turns sharply north at right angles to continue its course to the sea, was a centre of profound influence. Irish monks left their trace there as they had earlier in nearby St. Gall. It was an inevitable stopping place on the pilgrimage route which led up the Rhine Valley and through Switzerland to Rome. Under the Ottonians it was a scriptorium of great importance and some of the most sumptuous manuscripts of medieval times were illuminated there, -royal Gospels for Imperial use. They evolved a distinctive figural and decorative style. One can always long for something which can never come. There was no chance of ever finding a figured page from this school. That was certain. Yet a page did turn up, without figures to be sure, but unmistakably from the cloister school. It had been shown in an Exhibition in Switzerland, from a collection in Liestal, and its existence had been quickly noted. When it came on the market in 1952 it immediately made its way to Cleveland to become part of the Wade Collection. It is the Title Page of the Tonarius of Archbishop Pilgrim of Cologne who was Archbishop from 1021-1036 A.D. On the reverse of the page is a reference to Abbot Berno of Reichenau, 1008-1048. These dates are of extreme importance as through them the exact period during which the page was illuminated can be determined, that is between 1021-1036.

Burresheim (Arls Mayen) east of Coblenz. They were recognized as

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Another exquisite page of a far different period and a far different origin came. ~~It was~~ in the same year, the tiny Illumination of the Pietà by Andrea Mantegna from the Bodkin Collection formerly in St. Petersburg and published in their catalogue. It was secured from a direct descendant of the family.

Another acquisition at this time was a complete manuscript by an artist, fascinating if anonymous, who lived in the second half of XVth century in south Germany. He left a Sketchbook with scenes of martial life and domestic love which vitalizes the day to day happenings in the court of a German princeling. The author was unquestionably a major artist who ranks with Schöngauer and is generally called The Master of the Hausbuch, from the Sketchbook still in the possession of Prince Waldburg-Wolfegg. There are as well eighty two engravings by him in Amsterdam. They are excessively rare for his entire output was ninety prints, of which eighty are unique.

One can imagine therefore the sensation in German art circles when Cleveland purchased a new accession, a Manuscript of the Gospels with miniatures of the Four Evangelists by the Master of the Hausbuch. It was bought for the Mr. and Mrs. William H. Marlatt Fund. Dr. Friedrich Winkler, former Curator of the Print Cabinet in Berlin wrote before its publication congratulating Cleveland, for it is truly unique, the only known manuscript by this master's hand.

There are indications in the Manuscript itself which proves that it was in the possession of the family of the Counts of Renesse; Renesse-Breitbach is the exact family name. The family stemmed from Netherlandish nobility and settled in Schloss Bürresheim (Kreis Mayen) east of Coblenz. They were recognized as

Prussian Counts in 1835. A further notation ties the book as in an earlier time being in the Chartreuse of Coblentz. Schloss Bürresheim is, since the thirties, a National Monument and is open to the public. A visit there in 1953 brought no additional data which bore directly on the manuscript. There was, however, a Roundel in stained glass in one of the windows which in design can be definitely associated with the Master of the Hausbuch. So, even if the artist seems to have been in Coblentz in early times, the artist seemingly left other traces of his activity in this immediate region.

Six Directors of important German Museums came to Cleveland in the fifties. We showed them a series of new acquisitions, one by one, on the table in the Directors office. Among them was the tiny Gold and Enamel Triptych from the Kremlin. The manuscript had been saved until the last. They exclaimed when they saw the beautifully preserved cover of the fifteenth century. Their eyes, however, literally popped, if one can use such a slang expression to describe such an event, when they saw the illuminations.

The youngest of the group, sadly deceased, a charming young man, gasped and quite naively said; "Do you know what you have?" I said "Yes." But, "Do you know that if any German Museum made such an acquisition, it would be the outstanding event of the art year?" That Cleveland knew too and the Museum was particularly glad to add another superlative item to the distinguished works which represent German art.

They are without question by the artist himself and are in a perfect state of preservation. Furniture, architecture, many a detail are paralleled in the Hausbuch." All the Evangelists have analogies with known types of the master, especially the radiant

figure of St. John. bought for the J. A. Wade Collection. A

The sudden meeting of friends in quite unexpected places is always pleasant, be it in London in Hyde Park or in the National Gallery; in Venice in the Piazza di San Marco; in Munich or in Vienna. These are often moments which illuminate an entire summer. One would like to think that works of art, too, may have the same pleasant sensations when they come together in exhibition after being apart for centuries. They may meet brothers from the same hand who they may have never seen. A photographic confrontation with a blood relative provides a much less satisfactory reaction but it can bring delight too. An Illumination, Christ as Judge of the World in Cleveland had already been identified as associated with Regensburg and dated about 1350. I showed a photograph to Dr. Müller, Director of the Bayerisches National Museum in Munich. He said, "Come with me." I had gone to Munich to see a great Exhibition of textiles, Sakrale Gewänder des Mittelalters, which he and his wife had brought together and installed. It was early and the galleries were not as yet opened, so he unlocked a case and took out a small box from the Treasury of the Cathedral of Regensburg, no. 59 of the Catalogue. It was covered with a textile. That was why it was in the Exhibition. He opened it and there was an illumination by the same hand as the Cleveland piece. Encounters such as these are truly unforgettable. Relatives come to know each other more intimately and develop a common and justifiable pride in their lineage.

Several years later in 1955 an illumination from the Moralia of Gregorius "appeared in a Paris Sale, the Hatchette Sale; fortunately it was not illustrated in the Catalogue. Heinrich Eisenmann recognized at once that it was Cleveland quality and let us know.

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Subsequently it was bought for the J. H. Wade Collection. A special trip to Switzerland was in order to trace the origins further. The morning I arrived in Zurich the Zürcher Zeitung published an article saying that an American Museum had recently purchased a Manuscript Page which should have been bought by the Swiss Government; that it was of prime interest for the story of Swiss Art. A few minutes after finishing reading the article, the telephone rang. It was Werner Abegg. "I see your traces in the newspaper this morning. It was Cleveland of course, Wasn't it?"

Then followed one of the most delightful experiences. The Manuscript came from the Abbey of Engelberg, a monastery in an almost inaccessible valley not far from Luzerne. The road leads towards the first great headland on which Burgenstock stands. Here the road turns inward from the lake and winds through a narrow and treacherous ascent, at least it was in those days, into a broad alpine valley ringed by majestic snow crowned mountains. What it must have been in the XII century when it was an important monastic centre? What Reichenau and earlier St. Gall had been for Carolingian, Ottonian and early Romanesque, Engelberg, though perhaps to a less degree, was for later Romanesque and early Gothic illumination. "Engelberg's greatest moment was in twelfth century at the time of the Abbot Frowin, whose abbacy extended from 1143-1178. His appointment to Engelberg seems to have been part of the great Cluniac reform which brought iron into the monastic world..... The leaves of change were in the air everywhere and Engelberg was in touch with the motivating forces which moved the monastic world of the twelfth century.".....

"Abbot Frowin seems to have been a remarkable man. He appears

either as writer or as donor of more than thirty manuscripts which exist today in the Library of Engelberg. These and other manuscripts make it one of the richest original treasuries. Frowin is represented in the illuminations which grace these books."

"In the Monastery library, ranking with the Great Bible in three volumes.....is the four volumed Moralia of Gregorius. Rosy Shilling has proven that the title page of this later book, Codex 20, must have been the illumination now in the Cleveland collection. It was not mentioned by Durrer in his 1901 publication but the Wade page was described in the catalogue of the Engelberg handwritings in 1787." It is presumed that it disappeared at the time of the French Revolution.

"The upper section shows Jobe nude, seated on a bed suffering from incipant boils, while by his side sit the three conforters." The illumination is in line with the best of the Engelberg pieces. It seems possible to attribute it to the best hand which was probably that of Frowin himself.

I had wondered what my welcome would be when I came to Engelberg. I sent in my card and the Librarian, a monk, came out to greet me with cordiality. I told him that it was the Cleveland Museum which had purchased the page from the Moralia of Gregorius. He took the manuscript out of the vitrine and showed the place where the Cleveland page had one time been. He was delighted that it was in safe and appreciative hands and that it would bring pleasure to many, especially the monasteries in America which stemmed from Engelberg; I had not known that there were such. His one request was a simple one. Could he have a copy of the Bulletin and a color photograph the exact size of the page? This was done

immediately on my return to Cleveland and the reproduction is shown today in the case which holds the manuscript. richness of ideas of a far-flung empire inevitably flowing to the administrative center to be absorbed and developed

Byzantine Acquisitions

Really fine Byzantine objects had seemed to have been off the market, or at least they had not gravitated to Cleveland. Yet, fine objects in one field have an inevitable attraction for others in the same field. The Stroganoff Ivory and the Bethune Casket had set a standard years before. Could new purchases reach that level? But there was always hope. Suddenly and quite unexpectedly, a group of Byzantine gold, necklaces and other objects, were proposed by Mme. Paul Mallon. They were immediately absorbed through the Wade Fund in 1946, and in the next year additional pieces from the same source were acquired. They became features in the Exhibition of Gold, one of the most spectacular exhibitions the Museum ever held. This group was supplemented in 1953 so that it really became a feature of the medieval collections. They have been the only pieces of this quality which have recently appeared on the horizon. Is this another field closed for collectors?

Constantinople, its centuries of power, had a fascination for the western world. For ten centuries it was the richest city in the world, after the fall of Rome. Its art, its fashions influenced the entire world of Europe and a great part of the eastern Mediterranean as well. Antioch, Alexandria and Constantinople, the great centers of this far flung empire, each brought its contributions. Antioch, with its direct contact with the Near East, contributed a new stream of influences different from those which came directly from Rome. It was flat design, with form suggested by light and shadow. Alexandrian expressionism in turn affected both parts of the now disunited Roman

world. Byzantium itself, on the shores of the Bosphorus, drew to itself these varied strains as was natural; the richness of ideas of a far-flung empire inevitably flowing to the administrative center to be absorbed and redeveloped.

Under Justinian, and his wife Theodora, in the sixth century A.D., builders of Hagia Sophia, the main lines of a more unified style had developed, but it was always affected in various sections of the Empire by what Italians call sfumature, these local interpretations. At no place were these stronger than in Alexandria.

This was particularly true with regard to ivories. They were small, were easily transportable and were obviously much sought after. The few examples of this atelier, or ateliers, are widely spread today, and nearly all of them are and have been housed for years in the collections of long established museums and church treasuries. It seemed that nothing of this type would come again on the market. It was with considerable surprise, therefore, that Adolf Loewi in 1951 showed a photograph of a small plaque from this center, Alexandria. The plaque came to Cleveland, and was immediately secured from the Wade Fund.

It was a curved fragment of ivory which had obviously formed part of a Pyx or Pyxis, a receptacle used to hold the Host. The major monument of this atelier is the famous Chair of Maximian, Bishop of Ravenna, now preserved in Ravenna; the chair covered with small plaques framed within vine-like borders in which the impressionistic ideas of Alexandria speak. They are many features in common with the fragment of the Pyx: the round staring eyes, the deepcut decisive drapery, angular in character, which came from reinterpreted classical models.

Cleveland knew that there were two other pieces in a private

collection which would complete the Pyxis. They were not available and might never be. The new accession was treated in The Bulletin article without mentioning them; one did not wish to give a lead to a missing quarry. Then followed one of the most spectacular and exciting of chases. The Pyxis had apparently, as the story goes, been cut into three sections to satisfy a family inheritance. The Pyxis had originally been found intact in Lyon when the old church of St. Etienne, beside the cathedral, was demolished in the early nineteenth century. The unanswered question for Cleveland was, could the two remaining fragments be purchased and the Pyxis be reconstituted as a whole?

Word was brought that there was a possibility. The chase moved to Europe. What would the price be? Would the owner know of the Cleveland purchase? If so, would he hold out for an impossible sum? The Saturday train for Lyon, the Mistral, carried its usual number of business men returning from Paris for the weekend. Mr. Loewi found himself in a first-class compartment with five others, obviously important figures in the business world. They talked of many things and of many people. Suddenly, by an unbelievable chance, the name of the individual who owned the ivory was mentioned. He was discussed at length, and one of the gentlemen threw in a casual remark that the man in question was trying to buy a piece of property. He owned all the surrounding land and he needed this piece to complete the plot that he was assembling. He felt, however, that the price was high and that he was being held up. Another casually asked what the price was. The price was mentioned, and like a flash, the reason for the impending sale, if there was to be a sale, was clearly established. The minimum sum which would be asked for the ivory was ^{also} definitely fixed.

Today Armed with this fortunate information the owner was approached with an offer for the ivories considerably below the sum needed. The owner was not interested. A slightly larger sum was suggested with a similar negative result. Gradually the price rose to the sum mentioned on the train, and our good friend made it clearly evident that that was the top price possible. The purchase was thereupon completed, and the ivories left for Cleveland by air the next day.

There was an interesting epilogue. The next day in a city in Switzerland, a collector stated two fine ivories were for sale in a neighboring city. He thought he would take a train and negotiate a sale. Mr. Loewi said there was no need; "They have already been sold." Another collector made the same statement. Mr. Loewi answered this time: "Unfortunately, Monsieur, they are already in the air to Cleveland." The owner had brought the pieces to the attention of several prospective purchasers, and only Cleveland had acted promptly. No moment had been lost, and only the speed of a new day, the airplane, had made the Cleveland purchase possible. The unbelievable shortness of material of this quality which can be bought makes it essential that the Director and Curator be permitted to work with this speed.

Early Textiles

The association of works of art of quite different techniques and their exhibition in relation to each other has long been a Cleveland fashion, the result rewarding. Manuscript pages, enamels, ivories, goldsmith work, textiles gain when they are shown together. Many of the purchases of Miss Shepherd, supplement the acquisitions in other departments.

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Today many museums are eliminating. Cleveland in later years has tried never to buy an object unless worthy of being placed with the finest things. ~~the necklaces and earrings can be almost duplicated in~~

Mme. Paul Mallon has had a deep understanding of this and pieces she brought to Miss Sheperd's are of interest, both ^h~~figures~~ technically and aesthetically. One, an important piece of resist dyeing, had a remarkable and romantic history, and incidentally, a direct association in style with the ivories just discussed. ~~In 1888,~~

It is sixth century A.D. and also came from Egypt, having been brought to France by one of Napoleon's generals. It had lain, utterly neglected, in the house of one of his descendants. The happy chance of its survival was one thing, but that the someone finding it should have recognized it as having value, was another. For all it was, was a mass of disintegrating fragments rumpled up in the corner of a drawer. Perhaps the fact that the paper around it said it had been brought from Egypt by an ancestor raised the hope that it might be something out of the ordinary. It certainly was. Beautifully mounted and protected, it tells the story of a time in Egypt, and probably in Alexandria, when the balance of design was being tipped from the Classical to the Christian theme. It was a moment when experiments were being made with various techniques.

The border is of vine leaves like those used on the Chair of Maximian at Ravenna. The Madonnā in the Adoration of the Magi, a scene represented in fragmentary fashion in the textile, sits on a faldstool like that used in the Cleveland ivory Pyxis. What a contrast this biblical scene is to the nude figure of Jonas below, a pure concept from the Classical world. The ideas of two worlds meet, Classical and Christian join together here.

Two years later, in 1954, a tapestry with the figure of a siren

was also acquired. This too has its border of vine leaves, but there is no trace of Christian thought. It is pagan in every detail. Yet the necklace and earrings can be almost duplicated in the Byzantine jewelry displayed in the vitrine nearby. A further look at the resist dyeing and at the Pyxis shows that the figures have the same round eyes with a particularly piercing look. So objects explain each other, and each gains from association.

Byzantine Silver
In the last decade before the opening of the new wing in 1958, the development of the Byzantine collections reached its climax.

Who would have dreamed that so many and such examples of Byzantine silver would ever be available. The three Chalices and the Paten of St. Sergius from Estafa were first called fourth century. The fact that they may be, instead, sixth^{or seventh} century in date, does not disturb their value for they are among the rarest of early church treasures. Only a very few comparable examples can be listed. Even more exceptional was the acquisition between 1954 and 1957, of eleven pieces of silver, this time civil, the only fourth century treasure in America and one of the few which exist. They had been buried in times of barbarian terror and invasion, and had laid untouched until a chance find brought them to light. The owners ~~may~~ could never reclaim the treasure they had buried.

The silver treasure has every chance of being from Constantinople itself. They connect with pieces in the Antiquarium in Berlin, one of which has a mark, a stamp, which identifies it directly with the capital city. Curious little tendril motifs which appear on the Cleveland pieces and, as far as is known, not on others, are found only on the Berlin example which bears the Constantinople stamp. These were shown for the first time with the superb gift from Mrs. Edward B. Greene, the Silver Vase, her last great gift before she

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died. It belonged with the Cleveland Treasure, for so it should be called, ^{the finest} ~~its first~~ piece, but the Museum had no funds to buy it. Mrs. Greene made the purchase of the great Vase possible. It is the crowning piece of the Cleveland Treasure, the most important single example of fourth century silver in America, and one of the most important in the world. It well deserved the honor of a single case in the great Byzantine Exhibition held in Athens in 1964.

Print Acquisitions

Emphasis has been placed upon the necessity of buying when opportunities occur. No plan of acquisition is ever valid. No one can ever foresee what is available or what will be available. However although the purchase funds of the Museum were becoming more extensive in the forties, and they became progressively greater, there was never enough. When there was a great opportunity, Cleveland pounced and pounced quickly. The war had shaken extraordinary things free. Mr. Francis and Miss Prasse secured things from the collections of the Liechtenstein's, from the collection of Friedrich August of Saxony through his family, from the Duke of Arenberg, from the collection of Waldburg-Wolfegg. All of these collections went far back in the history of collecting. Certainly many of the Liechtenstein prints came directly from the hand of their creators. Such was certainly true of the so-called Blue Max, the equestrian print of their ancestor, the Emperor Maximilian by Burkmair.

There were other exceptional things, such as the print of Venice by Jacopo de' Barbari, the first state, considered by many to be the most perfect example known. Jacopo, in amazing fashion,

had foreseen the airplane, for his surprising view in six separate plates is an airview of unbelievable exactness. There were also such exceptional prints as the Hercules Seghers, the Master E S from Prince Ernst Heinrich of Saxony, the Lucantonio degli Uberti, the only complete example of this important print. But the list culminates in the "Assumption of the Virgin," Florentine, fifteenth century, from the Liechtenstein Collection, first state, in pristine condition, a print so close to Botticelli that it has been called, if not rightfully so, by his hand. Richard Zinser brought one temptation after another, and the only tragedy was that we could not absorb everything he brought.

Venetian Glass

It was not only the print collections which were being dispersed. A piece of fifteenth century Venetian glass had been secured at the Morgan sale in 1944. How often there had been covetous eyes in the Victoria and Albert Museum, in Bologna, in Murano, in Trento. There was one fifteenth century glass goblet by Barovier in Venice. There was a fifteenth century milk glass marriage cup in Trento, and there were a few of this period in Bologna. They were hardly existant **anywhere**. Toledo had one fifteenth-century piece. A word to Saemy Rosenberg seemed to do the trick: "If ever a piece of fifteenth century glass appears, let us know at once." The Rothschild's, however, who never sold, had perforce to dispose of some of their possessions. A fifteenth century Venetian cup of large size and beauty appeared in 1949, from the Nathaniel and Alphonse Rothschild Collection in Vienna. It was promptly bought. Maurice de Rothschild had a sudden ~~when~~ ^{idea} and decided to collect Chinese porcelain.

Some pieces of fifteenth century Venetian glass disappeared from his Chateau of Pregny near Geneva, to make their way to Cleveland. This was in 1954 and 1956. The result that taking advantage of chances which can never occur again, and building on specialties, Cleveland has now one of the greatest collections of fifteenth century Venetian glass. Only the Victoria and Albert Museum and the Rothschild Collection in Paris can equal it.

Medici Porcelain and St. Porchaire

Cleveland was not so successful in acquiring another ^{great} rarity, the plate of Medici ware in the Morgan Collection, formerly in the Metropolitan. It had always been intriguing. The Grand Duke Francesco de' Medici had established this rare factory in Florence in the Medici Palace in 1541-1587, really one of the first steps towards porcelain. There are only a minimum of pieces existing in the world. It is one of the greatest rarities and, therefore, highly prized and much sought after. The Morgan piece had passed into the Mortimer Schiff Collection and was included in the sale at Park Bernet, in 1954. James Rorimer, Director of The Metropolitan asked Cleveland if it was bidding on the Majolica. We said no, as prices were sure to be exorbitant. We did say that we wanted the piece of Medici porcelain. Mr. Rorimer said that the Metropolitan would not bid on that. The sale came and after spirited bidding, the Medici plate was bought by an unknown third person. It later turned out to be the agent for Mrs. Helen Woolworth McCann. However, when the piece was delivered to her, it was not the piece on which she thought she was bidding; The Metropolitan had bought that piece instead. She, thereupon, asked the Metropolitan if she could have the piece they had bought and for which they had paid far less, and she would give her unwanted

Some pieces of fifteenth century Venetian glass disappeared from his Chateau of Pregny near Geneva, to make their way to Cleveland. This was in 1954 and 1956. The result that taking advantage of chances which can never occur again, and building on specialties, Cleveland has now one of the greatest collections of fifteenth century Venetian glass. Only the Victoria and Albert Museum and the Rothschild Collection in Paris can equal it.

Medical Porcelain and St. Porcelain

Cleveland was not so successful in acquiring another ^{part} of the plate of Medical ware in the Morgan Collection, formerly in the Metropolitan. It had always been intriguing. The Grand Duke Francesco de' Medici had established this rare factory in Florence in the Medici Palace in 1541-1587, really one of the first steps towards porcelain. There are only a minimum of pieces existing in the world. It is one of the greatest rarities and, therefore, highly prized and much sought after. The Morgan piece had passed into the Mortimer Schiff Collection and was included in the sale at Park Barnet, in 1954. James Mortimer, Director of The Metropolitan asked Cleveland if it was bidding on the Medical. We said no, as prices were sure to be exorbitant. We did say that we wanted the piece of Medical porcelain. Mr. Mortimer said that the Metropolitan would not bid on that. The sale came and after spirited bidding, the Medical plate was bought by an unknown third person. It later turned out to be the agent for Mrs. Helen Woolworth McGann. However, when the piece was delivered to her, it was not the piece on which she thought she was bidding; the Metropolitan had bought that piece instead. She, therefore, asked the Metropolitan if she could have the piece they had bought and for which they had paid far less, and she would give her unwanted

plate to the Metropolitan. The exchange was made. Cleveland made one last attempt, which was perhaps not quite fair. We wrote to the Metropolitan offering to buy the McCann gift at the price paid, which was considerably more than we would have paid. We never got an answer to the letter. Fortunately, a plate was secured at auction in London later, from the Paget sale in 1950.

Many French collections had been sent to America during the war, and they remained here for several years thereafter. There were pieces of the sought after St. Porchaire ware among them. One should have said, the St. Porchaire ware, once so sought after by the great collectors, Rothschilds, Morgan and others. Even Mr. Morgan apparently came into the market late, for there were only three examples in his collection. Since that period they have practically never appeared on the market.

The pieces in the Metropolitan always had a fascination, partially for their beauty, in part for their romantic associations. This pottery goes under many names, St. Porchaire ware, Henry II ware, Oiron ware, the latter name coming from the kilns which were in Oiron in Touraine. However, St. Porchaire is the name more commonly used. One knows almost nothing about the kilns; it is only certain that they continued for a very short time and their production was limited, for not more than eighty pieces are known.

Many pieces bear the arms of France, the arms of the Montmorency, Diane de Poitiers, mistress of Henry II. With her taste and sensibility she had an influence on the art of her period, as had Madame du Pompadour and Madame du Barry in a later century.

It is a soft pottery, with a pale tan color which is decorated with patterns impressed in the paste and then filled with colored clays. Nothing could be more characteristic of its time and of the

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stylistic peculiarities which marked the mid-sixteenth century. A comparison with the furniture of this period in the Severance Collection, with which it is shown, stresses this point clearly.

The question had been many times asked of Saemy Rosenberg: "Do you know of any pieces of St. Porchaire which could ever be bought?" The answer was an unqualified, no. They were largely in the Rothschild Collection, and they would never be sold. Again the impossible came true. The English Rothschilds, the Austrian Rothschilds, even the French had to sell, and they always found in Cleveland a ready buyer. The final result is that Cleveland has a remarkable group, six pieces in all. The Louvre has one more piece.

The purchase of one of the pieces is an amusing one. Georges Wildenstein said one day: "Why don't you buy any works of art from us? You have, of course, bought pictures." My answer was that if Cleveland should find something which was priced rightly, and we had the money, it would hope to do so. Later on during that visit there was a piece of St. Porchaire which had come from an English Rothschild. The price was asked and given, far below what it was worth. "Fine, send it to Cleveland, I will present it to the Accessions Committee." Had he deliberately tried to tempt Cleveland, or, was it a slip?

Textile Purchases

War again, a different war, this time the Spanish Civil War, brought with it the pillaging of the Diocesan Museum in Barcelona. A large piece of textile of great rarity, German in origin and dating from the thirteenth century disappeared and was bought in all good faith in Paris by Adolfo Loewi. It had previously been cut in two pieces and one part was bought by The Chicago Art Institute, the second by The Cleveland Museum of Art. Cleveland had turned in a

small fragment of the same fabric as part payment.

A letter came one morning from the Director of the Diocesan Museum with a photograph of the piece uncut, as it was in the Museum. He merely stated that it had been stolen. A quick comparison by Miss ^RShepherd and the Director showed that the Cleveland piece was unquestionably a part of the Barcelona textile. A telephone to Mr. Loewi averted him and he immediately returned the piece he had taken in part exchange as well as the money paid. The textile with the immediate action of the Trustees was returned forthwith to Barcelona, and "the generous and gracious action of the Cleveland Museum was commented on at length in both the Barcelona and Madrid papers. "Generous and gracious" were the words used in expressing Cleveland's action, pleasant words for an obvious duty.

Miss Shepherd also presented for purchase in 1953, a roundel of Embroidery of the early fourteenth century; Florentine and related to the work of Lorenzo Monaco. Probably at no time was the art of embroidery so allied to the art of painting as in this century. Masters such as Pollaiuolo, Ghirlandaio and others created designs which were later reproduced in varied stitchery, Opus Florentinum it was called.

Lorenzo Monaco was a wonderfully decorative painter and this large roundel has relationships with the Coronation of the Virgin by him in the Uffisi and a similar **subject** in the National Gallery in London. ~~One always thinks of Lorenzo Monaco as the painter of that gay cavalcade of the Medici family who, in the frescoes of the Medici Chapel in Florence, wind their way through the flowered landscape of springtime Tuscany.~~

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and much earlier in date, a linen Lenten Cloth, white embroidery on white. It is still Romanesque in design if thirteenth century in date. It came from the Abbey of Altenburg-an-der-Lahn near Wetzlar, an Abbey founded in 1180. The treasures of Altenburg were dispersed when Napoleon secularized the convent. Then the Lenten Cloth passed into the collection of the Counts Salm-Braunfels as part compensation for lands taken from him in Lorraine. It later passed into the Iklé collection in St. Gall, Switzerland.

It is amazing that a linen of this magnitude should have been preserved. Our times will leave no such memories for the nylons and the other synthetic fabrics of today are fugitive and will not stand the usure of time.

Altenburg was under the patronage of the Margraves of Thuringia. The Abbess was none other than Gertrude, daughter of St. Elizabeth of Marburg whose tomb in the church in Marburg is one of the noted monuments of medieval time. The abbess Gertrude is represented in an embroidered roundel in the Lenten Cloth identifiable by an inscription. Another cloth from the same Abbey and collections is in The Metropolitan Museum of Art. It is however later in date but both are magnificent examples of medieval stitchery.

A Boxwood Casket

One of the more reticent, yet at the same time one of the rarest objects in the Wade Collection, if in a far different world, is a small Boxwood Casket, acquired in 1953, from Dr. Jacob Hirsch. It is a simple rectangular piece, six inches long and about $2\frac{3}{4}$ inches in height. It has a gabled roof which brings the over-all height to $3\frac{1}{2}$ inches. The gabled ends are set back at each end. I chanced upon it one day in a case in the Victoria and Albert Museum. I was fascinated by it as it is one of the exceedingly few examples of

Anglo-Saxon art. I could see it badly, but knelt on the floor and screwed my head around in every direction to make the roughest possible sketch. It was lent to the Museum by someone unknown to me, but at the moment that had no significance, I was merely deeply interested. It seemed to date around the year 1000 A.D., but, subsequently, because of similarities with details found in miniatures in the Benedictional of St. Ethelwold, the possible date was pushed back to about 980 A.D.

What pleasure it is to meet again unexpectedly an admired, even, if at best a casual acquaintance. Eyes literally popped when Dr. Hirsch placed the tiny Casket on a table before me in New York a number of years later. Now it could be examined at leisure, the drawing was no longer of any account. The Casket could be actually bought for Cleveland, my hands grasped it acquisitively. Needless to say it came to Cleveland to be studied.

Dr. Hirsch furnished the Museum a copy of an article in Archaeologia, Vol. LXXXVI, in 1936, by Philip Nelson who then owned it. One could learn there more of its strange story. The Casket and its cover had been long separated. They only came together by an amazing chance in 1936, when this article was in page proof; the fact could be included only in a footnote. He had acquired the lower part in ^ACheshire in 1921. The lid had apparently made more extensive journeyings. A piece of paper attached to the lid states: "This top of an ancient Casket was found in a cottage in Uttoxeter, in the early part of this nineteenth century by my grandmother, Ann Boothham. Signed/ Margaret Howitt." Mr. Nelson suggests that perhaps the lid was darker in color than the rest of the Casket because it was hidden in a chimney. This, apparently, was only a surmise, and there is no definite evidence to confirm it. Did he

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hear this from the convent from which he bought it? Did the convent hear it from the donor who presented it to them?

Margaret Howitt's family moved to Uttoxeter, Staffordshire, in 1799 or shortly thereafter. Her father and mother moved to Rome after 1839 and died there, Margaret Howitt publishing her mother's autobiography in 1889. Then the track is uncertain. The lid was acquired in Rome by a John Hungerford Pollen, resident of Rome and his widow gave it to the Convent of the Sacred Heart in Hammersmith. Their willingness to sell made possible the reconstitution of the Casket as an entity. After long wanderings there was a welcome home in Cleveland.

Dr. Hirsch was primarily a dealer in Classical art and many of the marbles and many of the finest bronzes in the Cleveland collections came from him. In addition, illuminated miniatures, Gothic sculptures, such as the two attendant figures from a tomb in Santa Chiara in Naples by Giovanni and Pacio di Firenze, enriched the Decorative Arts Department. But above all, he was a dear friend. One could trust his judgment at all times and although well past the biblical three score years and ten, he retained his vivid enthusiasms and his sure and cautious eye. He died in 1955, and the Museum was inexpressibly touched when Dr. Vierzi, his colleague, notified us that Dr. Hirsch had indicated that the Cleveland Museum was to have first choice of any object in his collection. I was indicated to make that choice, and The Head, Celtic, II-III century A.D. became a treasured part of the Museum's collection.

It is one of those puzzling pieces whose exact origin is untraceable. Was it made in Celtic times in the British Isles? Was it a head used in the religious ceremonies of the Druid cult? These questions have never been answered and may never be with certainty.

If, however it remains in part an enigma it is no less intriguing, a work of genius which hovers on the fringe of knowledge in the early centuries of Western civilization.

Romanesque Enamels

It seems stupid to labor the idea that life patterns repeat themselves; it is true, however, even if a platitude. Works of art which have had an interest and which have been intriguing seem somehow to follow patterns too. They may disappear and then enter your life again. It is like the reprise in the theatre, only here the reprises had a dramatic twist, which is also good theatre. It meant the acquisition of a new object for the medieval collection.

The Morgan Collection in the Metropolitan had among its enamels a puzzling piece with brilliant and unusual colors; - turquoise and cobalt blue, green, but above all a cool clear yellow and an occasional touch of sealing-wax red. It was Romanesque and was decorated by lines of knobs, a most unusual feature. It related to an exceedingly small number of pieces with the same peculiarities. They were called Irish then, with a question mark; today they are usually termed Danish. They were so personal, so forceful, that one could never forget them.

Years passed, and when the Guelph Treasure flashed upon the horizon, there was a relative of that old friend. It was immensely intriguing. It was always one of the pieces kept under consideration, during the breathless moments of choice in Frankfurt-am-Main. Should it be acquired for Cleveland or not? It was finally passed by. Somehow a protecting power was hovering over the Museum's decision.

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Hermann's Enamels

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the Thyssen Collection in Lugano and had coveted it. Unaccountably it was sold by them, one will never know why.

It had a further distinguished provenance, for it came from The Hermitage in Leningrad, one of the small number of works of art sold in the late twenties or early thirties by the Soviet Government. Saemy Rosenberg had bought it and brought it to Holland. It had been known for decades, for it was in the Debruge-Duménil Collection in 1947: Soltykoff; Attenborough; exhibited at South Kensington in 1862; Shuvaloff, St. Petersburg; The Hermitage; and finally the Thyssen-Bornemisza Collection in Lugano. It has now found a permanent resting place from its peregrinations, in the Wade Collection in Cleveland. Only seven comparable examples, boxes, and one detached plaque were known at the time of its acquisition, all in great museums except for a piece in Monte Cassino.

A dramatic find, however took place in Lucca in the church of San Frediano in January, 1947, facts not generally known until a number of years later. Permission had been given by the Soprintendenza di Belle Arte which would permit~~ted~~ systemization of the chapel of S. Riccardo in that church. An ugly false-gothic altar was removed in the restoration.

The altar and the ciborium were removed on January 7, with the Prior P. Puccinelli present, and the urn of marble with the body of S. Riccardo was opened. It contained a casket, nailed and tied by a crimson ribbon with six seals. There were declarations that on July 9, 1824, it had been opened and that a rib and six teeth had been taken out as relics and that the casket had been replaced in the sarcophagus.

On January 22, 1947, with the Archbishop of Lucca, the Vicar General and Prior Puccinelli present, the casket itself was opened.

The remains of S. Riccardo were found covered by a silken cloth, a cofanetto and among other things a small piece of stone with the inscription: "Beatus Ric-hardus rex." The cofanetto was another coffret of this rarest of all enamels.

Good fortune made it possible to see it after having had difficulty in getting permission. Finally Prior Puccinelli himself gave it, and on an icy day, in an icy church, the coffret was taken out of a safe in the sacristy and placed on a table where it could be studied as long as ¹ could stand the cold. It was a superb piece, identical in style and color with the Cleveland example.

Prior Pellegrini Puccinelli was most interested in the Cleveland piece and asked for photographs. He also presented a pamphlet he had written, S. Riccardo Re è la Sua Cappella. In it there are some most interesting facts and suppositions. S. Riccardo Re, had three children, each of whom had in turn become saints., St. Willibald, St. Wunebald, and their sister, Santa Walburga. The life of their father, S. Riccardo, is recorded in a commentary on the saints of Richstädt and Heidenheim in Germany, where his children had lived and died.

Apparently during the early years the tomb of S. Riccardo in San Frediano was lost, but it was found again in 1150 and gave place to extraordinary celebrations in his honor. At that time there were messages and messengers from Eichstädt, asking for relics of S. Riccardo, the father, as they had the relics of his children. Is it too much to think that it was at this time that the coffret of this date was brought to Lucca and placed in the tomb, where it rested until 1947? Certainly it does not prove the place of origin. It only might explain how such an unusual piece of enamel, of

northern provenance, could have reached Lucca.

Masterpieces From Burgundy

An even more extraordinary purchase from an even more extraordinary place, also came out of Russia, and from that most unlikely of all places, the Kremlin, in Moscow, bought by Saemy Rosenberg. It had been one of the sensations of the Gold Show held in Cleveland in 1947. The object from the Kremlin was a tiny Golden Triptych, a unique object. The central panel contains a cameo, representing the Nativity. It has been called Byzantine, but it is more likely to be Italian, under marked Byzantine influence. On the inside of the wings are translucent enamels with scenes from the Life of Christ, on the exterior wings are two prophets, and on the back an exquisite enamel of St. Anne and the Virgin.

The style is Burgundian, fifteenth century, with the St. Anne and the Virgin, presumably later than the other enamels. It is fascinating to follow stylistic evidence. The figures connect with the Maitre de Moulin, one of the most important painters in the Burgundy of this moment, he who had painted the Valois in the great Triptych at Moulin. There is a good likelihood that this tiny precious object, which could only have been made for a royal patron, was made for Anne de Beajeu, Regent of France, who with her husband ^{ruled} ~~ruled~~ during the youth of her brother Charles VIII. The Virgin and St. Anne her patron saint on the reverse is one reason. The other is the closeness of the style to the court master of the time.

Burgundy in these years of the early fifteenth century was in full flower. The Dukes of Burgundy vied with the Kings of France

in splendor. They were patrons of the arts, and in this short period Burgundy produced works of the greatest significance. One of their specialties was email en ronde bosse. The objects, the jewels made for the Order of the Golden Fleece are among the most sumptuous of all time. A golden necklace of this period was another spectacular object in the Gold Show. It also was purchased for the Museum, Wade Fund, as had been the golden Triptych.

The pearls of the chain have been replaced at a later time but the central pendant with its tiny crowned figure in white enamel and certain of the other enamelled rosettes are among the most fascinating examples of Burgundian jewelry which exist.

A XV Century Florentine Niello

Another object for the Wade Collection points up the conflict and relationships between the Kings of France and the Dukes of Burgundy. This time it is between Louis XI of France and Charles the Bold, Duke of Burgundy, killed January 5, 1477 at the battle of Nancy, fighting against the Swiss. It has, however, no direct connection with either figure, it was instead made for the infamous almoner of Louis XI of France, Cardinal Jean Balue, who later conspired with William d' Haraucourt, Bishop of Vardun, and Charles the Bold against the King. Jean Balue was a parvenu, who, because of his intrigues and abilities, became Cardinal in 1467, but as he was accused of high treason in 1469, the BookCover must have been made between those two dates. He is a minor figure in Sir Walter Scott's ~~Novel~~ *Quentin Durward* which deals with the political difficulties of Louis XI and Charles the Bold. Condemned by the King, he was imprisoned at Loches for eleven years, but the picturesque story that his prison was an iron cage is fiction, not

history. After his release, he returned to Italy where he died.

The Book Cover must have been made in Florence, typically Florentine, quite close in style to Benozzo Gozzoli. It has a long and picturesque history, for it apparently had been long in the Vatican until the period of the French occupation in 1798, when it was supposed to have been removed. It is referred to as being in the Manfrin Collection in Venice in 1831, and in 1864, it became the possession of the Rothschild family in Vienna, from whom it comes.

A sculptured medallion in silver by Hans Reinhardt the Elder, dated 1544, came Cleveland's way in 1956, much later. Like attracts like and the dealer Dr. Herbert A. Jahn who had never presented anything for sale and whom we did not know, sensed Cleveland's taste. It was a moment when our Accession Funds had been mistakenly diverted for the new wing and it was necessary to search for a possible donor as it was obviously too fine to let go. Helen Wade Greene suggested her brother E. Garretson Wade. He was interested and happy to present it. Another member of the Wade family had made a really important gift in an often forgotten field, the small medallion, so characteristic of German XVIIIth century art.

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Acquisitions in Sculpture of Varied Provenance

The children of Mr. and Mrs. Frank Ginn presented a gift in memory of their father and mother, the Virgin and Child in stone, French XIVth century. Later they added to this a series of Renaissance Tapestries with gold and silver thread of the Four Seasons; Mr. Ginn, a lover and connoisseur of fine wines, had been attracted by the representation of Autumn representing the vintage. The sculpture was particularly welcome as French sculpture had been inadequately represented before. Building on specialties sometimes leaves lapses, but time seems to be good in the life of a Museum. Cleveland in those days was interested in German Art. Perhaps there was Scotch frugality in this, for the prices of French sculptures, propagandized by French dealers, were double or triple that of comparable pieces in the German field.

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the title for a section in his book *Three Essays in Method, Nine Pictures in search of an Attribution*. Now a Museum director was on a similar search, a sculpture in search of its origins.

The sculpture, this time French had, however, come from Austria, the collection of Nathaniel and Alphonse de Rothschild in Vienna. What was it? Where did it come from? The marble had almost alabaster like consistency. There were strange, puzzling, yet characteristic foreshortenings. The folds of the drapery, the hand, the face were so individual that somewhere one should be able to find the companion piece, the Angel of the Annunciation, ready to receive the Angelic Message.

The search did not have far to go. A reproduction of the Doistau Virgin in the Louvre, in Andre Michel's *Histoire de L'Art* seemed to provide the answer. It had come from the Church at Javernant. A better photograph was secured and similarities became increasingly apparent. The Angel must have come from Javernant too. The Bulletin article was written accordingly with a glow of satisfaction. However, before the article was published I wrote to the Louvre to ask for any details about the Doistau piece. They answered that my supposition was right and referred me to an overlooked book in which the Cleveland piece was reproduced and mentioned as lost.

The story then evolved easily. Felix Doistau had presented the Virgin to the Louvre in 1919. It had been published in 1903 as in the Collection of Mailliet du Boulay, shown in 1900 in the Petit Palais. A. M. Launcelot had then photographed the Virgin and the Angel then. Just three years later in 1903 R. Koechlin writes that any trace of the Angel had been lost. In 1921, Marcel Aubert published the Doistau piece together with the Angel taken from a bad photograph taken by a

M. Brunon of Troyes. This was the important publication I had missed. However the author had no idea where the Angel could be, it was still missing. Only after fifty years did it come to light, to take a worthy place among the masterpieces in the Wade Collection. It had been all the time in Vienna.

There is a sequel. The Virgin in the Louvre was taken out of its vitrine by M. Pradel. Then one could see more clearly their exact relationships. The reverse, the almost never photographed side, was treated in precisely the same manner. Even the under side of the base, and the holes drilled to fasten the figure securely were so individual that they immediately proclaimed the same masters hand.

Mr. and Mrs. Severance A. Millikin also presented a Virgin and St. John, about 1200 in date, which at one time had adorned a house front in an Austrian valley. In that case the origin was known. There was no problem.

Austria was the provenance of a baroque sculpture, small in size, in 1933, a Christ at the Column by Hagenauer in gilt bronze which had been seen in Dr. Delmar's Collection in Budapest. Shown meanwhile in every important exhibition of Austrian Art in the intervening years, it was considered by everyone the masterpiece among the small bronzes of the master. The signature reads Johannes Salisburgensis invenit ed fecit 1756. It happily became a part of the Severance Collection by purchase in 1953.

The Painting Collection

The painting collection was building up apace through museum funds plus continued accessions from Hanna Fund. The aftermath of the War was taking its toll and many collections perhaps destined for other museums or to be retained by the families, found their

way overseas. Marcus Kappel of Berlin had had the guidance of Wilhelm Bode, the Director of the Kaiser-Friedrich Museum in Berlin and bought the Isabella Brandt, first wife of Rubens, by Rubens. Intended eventually for the Berlin Museum it found its way to America and then to Cleveland to be purchased in 1947 by the Mr. and Mrs. William H. Marlatt Fund. The Annunciation by Paolo Veronese, also bought with the aid of Bode by another Berlin collector with an almost identical name, Leopold Koppel found a home later in Cleveland through Hanna Fund. Certainly the Portrait of a Woman by Franz Hals, dated 1638, would never have left the collection of the Rothschilds in Vienna if it had not been for the cataclysm of war.

^{Solo} Lorenzo Lotto came into renewed appreciation with the success of the Exhibition in the Ducal Palace in Venice in 1953, and by the publication of Berenson's final work on the artist. Lotto eclipsed by his contemporaries Giorgione and Titian, and perhaps for that reason, worked largely in the provinces, especially Bergamo and the Marches. An early picture was purchased through Hanna Fund in 1950, and in 1953 and 1955 two other pictures were acquired, each at one time attributed to Titian. In fact the first, a Marlatt purchase, the Head of St. John the Baptist was shown as Titian in the Titian Exhibition in Venice in 1953. The other came as welcome gift from Arthur Sachs who has shown such interest in the Museum through long years. That both of these pictures should have been called Titian is a tribute to them and they are continued to be called that by some critics. However Bernard Berenson in his Lorenzo Lotto of 1956 lists them as by Lotto's hand and the Museum accepts both these attributions.

Lotto's Portrait of a Nobleman when shown in Venice was shown without a frame. I was shocked and I indicated that we had sent the

frame and expected it to be shown with it. The next day the frame appeared and one by one the frames were put on the foreign loans. The word of Cleveland's action had spread.

The modern technique in Italian museums today is to remove the frame when it is not of the same period as the picture. The resultant is clinical objectivity which does not add to the aesthetic effect. The masters of the past planned their pictures framed, unlike many modern painters, and this arbitrary action of museum authorities strips them naked. Beautiful women and beautiful pictures, except in occasional cases, look their best with some embellishment.

The dealer or the well known private collection are usually the chief sources for acquisitions. Only occasionally is there an exception; the object brought in by an individual is almost never Museum material. One day, however, a lady brought in a watercolor she wished to sell, a Boy with Anchor ^{which at first look was unquestionably} by Winslow Homer. It was obvious that it was by his hand and it has since been accepted by his biographers. It was sent to New York to be evaluated and was bought forthwith for the Norman O. and Ella A. Stone Collection. There is furthermore an intriguing story connected with it. It had been given to a member of his household by John Hay, private secretary of Abraham Lincoln until his assassination. Hay met Lincoln when studying law in Springfield, Indiana and accompanied the President-elect to Washington. He was later Secretary of State under McKinley and Theodore Roosevelt, Ambassador to England and it was he who published in 1890 the monumental work in ten volumes, on Abraham Lincoln. He had married a Miss Stone, sister of Mrs. Samuel Mather, a family which had done much for Western Reserve University. John Hay built an elaborate home on East Boulevard in Cleveland in the early seventies about the time of his marriage, expecting to return there

to live. He, however, never occupied the house as his official duties kept him in Washington the rest of his life. Today the house is a part of the Western Reserve Historical Society.

John Hay evidently had bought the watercolor in the East for it is dated 1873 but he later presented it to a Cleveland and it came back to Cleveland and duly passed down in the family of the recipient, a member of their household. So occasionally important works of art disappear to reappear again quite unexpectedly.

Two splendid works of art were still to come from the Arthur Sachs collection, extraordinary affirmations of his taste and discrimination. One was the Annunciation, French, XIVth century bought in 1955, the other the Adoration of the Kings by Titian bought in 1957. They were both secured through the Mr. and Mrs. William H. Marlatt Fund, a fund whose income could not be diverted by court order to be mistakenly applied to the building of the new wing. What masterpieces were missed by this policy at a moment when works of art of great import were easily attainable, can only be guessed.

The Annunciation came from the Castle of Dessau. What its origin was before that will probably never be known. It is painted on a small wooden panel, the reverse of which is covered with gesso and gilded and incised with a decorative border in the style of the XIVth century. It bears a coat-of-arms, alas unidentifiable. It is one of the handful of monuments of its time which have come down to us, preserved in quite unbelievable condition. Its paint surfaces, its colors, its gold background have suffered almost no deterioration by the ^{hand}~~chances~~ of time. It could hang in the first cabinet, in the Louvre with the small number of its peers. Like the Wilton Diptych in the National Gallery in London, which may be French but is probably rightly called English, it gives a vision of a time when

the Ille-de France and Paris was the centre or at least the radiating point of a courtly art which has hardly ever been equalled in to perfection and exquisite refinement.

The Adoration of the Magi by Titian, in its size is at the other end of the scale. It is a very large canvas in which the Three Magi came in pilgrimage to lay their gifts at the feet of the new born King. Philip II of Spain, represented as the foremost of the Magi kneels to kiss the feet of the Divine Child; the kings of this world present their homage, and Philip was the greatest of them without any question. The Virgin sits under a shedlike structure at the extreme left. Light falls on her and on the Christ Child. A white horse bows as if in adoration. Another mounted figure profiles against a distant landscape. Silvery white, pale blues, muted colors make it a picture of moving beauty. The story is that it was painted for Philip II himself but one can never be sure. In any case, it is a masterpiece of Titian's last manner.

increasing, had to cover too many fields. Works of art, too, were unfortunately also beginning to appreciate in value. We could see and crave such a picture as the early Portrait of Elie. Lackner by Renoir was in a spectacular exhibition of Renoir at Duveen's, but the sum necessary to acquire it simply didn't exist. Leonard Hanna without our knowledge had seen it too.

The first inkling of what Hanna Fund portended was a telephone from him. "Will you and Mr. Francis go to Germain Seligman's the next time you are in New York and see a Renoir that I like?" You can be sure that an occasion to go to New York was found in no time. Mr. Hanna went with us to Seligman's. He said simply, "Will you look at this picture and if you like it as well as I do, Hanna Fund could give it to the Museum. But, first, I want Mr. Francis' unqualified approval as Curator and yours as Director." He laid down a firm

Hanna Fund

Impressionists & Postimpressionists

The objects purchased or bequeathed in the decade and a half before the opening of the new wing in 1958 have been treated in part by categories. The Hanna gifts through Hanna Fund although they include objects of many kinds can be also discussed better as a group divided into the various years when they were acquired.

This astonishing series of gifts from Hanna Fund began in 1942. No one could have had any idea at that time of what was to come. Leonard C. Hanna, Jr. had established Hanna Fund in the mid thirties as a Foundation. Only in the early forties, in 1943, did it begin to function and to carry out the wishes and hopes of its founder. It was a private charitable foundation completely separate from the Museum with three Trustees, one of whom was Mr. Hanna.

Mr. Francis had always had hopes for great acquisitions in the realm of painting but the Museum funds while large and continually increasing, had to cover too many fields. Works of art, too, were unfortunately also beginning to appreciate in value. We could see and crave such a picture as the early Portrait of Mlle. Lacaux by Renoir seen in a spectacular exhibition of Renoir at Duveans, but the sum necessary to acquire it simply didn't exist. Leonard Hanna without our knowledge had seen it too.

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pattern which he always followed.

There could be no question of our choice. Mlle. Lacaux was one of the enchanting pictures of Renoir's early period, dated 1864. There are still reminiscences of ^CGourbet in the flowers but the personality of the painter is clearly defined. He was already on his way to become one of the most persuasive painters of the feminine sex. The canvas had always been in the family of the sitter and it had only just come on the market. We both enthusiastically acclaimed it. "Then if you both like it and are willing to recommend it, have it sent on to Cleveland and present it to the Accessions Committee with your recommendations. If they like it, Hanna Fund will give the money necessary." Then he added the words which gave wings to the future. "If I see something I like or you see something you like, let's discuss it. But remember you always have the right to say no. I really mean it. You must be completely sold on the object you would like to buy. If on the other hand it is something which does not appeal to me, I will say no, too."

It was not so long afterwards, in the next year, early 1943 that Wildensteins held an important exhibit by Gauguin. There framed by the door of the main gallery was the famous l'Appel of Gauguin. Was it for sale? It proved to be. It was a late picture, the most important picture in his last years when he deserted Tahiti for a while and went to the Marquesas. We went with Mr. Hanna to see it. Another masterpiece of Impressionism and Post Impressionism was destined to go to Cleveland.

The details of the next purchase in 1945 was even more spectacular. I was in New York and paid a routine visit, to Germain Seligman's. When I came in he exclaimed "What good luck. I was just about to write to you; I have something here of such special character

that I thought it might be of interest to Cleveland." He pulled back the velvet curtains in his front room on 57th Street. There was *La Vie of Picasso*, one of the most famous canvases of the Blue Period, 1902 in date. In its size, its color, its directness, its simplicity it literally overwhelmed me. I had known it only in reproduction. I sought for words. "But it's impossible. It belongs to a Museum." It had belonged to a Museum and they, for some inexplicable reason, were selling it.

We were the first to see it as it had literally just been hung. "Could I call Mr. Hanna?" I called and by good luck he was at home. I asked if I could come down and he said yes if I came directly, as he was going out shortly. Armed with photographs I dashed for a taxicab.

Mr. Hanna was waiting. "What is it, William? You seem excited?" I showed him the photographs. There wasn't a moment's hesitation. "I'll get my overcoat and we'll go immediately." When he saw it, he wanted to decide then and there. "No, Leonard, we must call Henry Francis first and get his reaction." I called and said, "Henry, Leonard and I are at Germain Seligman's and there is a picture here which interests us." He immediately asked "What is it?" I said quietly, "*La Vie of Picasso*." He literally exploded over the phone. "But, that's impossible. It's in the Rhode Island School of Design." I answered "Yes, I know. It was, but it's here now. Would you be interested in recommending it?" He was beside himself. I let him talk with Mr. Hanna and there was no question from Leonard's expression as he listened to his reaction. The picture quickly made its way to Cleveland.

When the huge box was opened we were waiting expectantly to see it. To our horror there was a long eight inch slash in the canvas. We were appalled. Apparently someone had introduced a long and

slender knife between the boards of the box. By the greatest of luck it was an absolutely clean cut, with no ragged edges. The paint surface was not damaged on either side and the cut was in the background not in the figures. All we could do was to repack it, even more carefully, and it had been beautifully packed and send it back to New York to be repaired. It came back in several weeks and today only an X-ray could tell that there ever had been a damage.

The picture was enthusiastically received by the public. It is a symbolic picture representing the cycle of life from the cradle to the grave. A Priest, Father P., called the Museum mistaking the meaning entirely. He had read Grace Kelley's article in the Plain Dealer, which had not been one of her best. He said we must remove it at once as there was a nude picture and it was indecent. He said he was calling the Plain Dealer to protest. I called Paul Bellamy, then the Editor. His answer was "William don't worry. It isn't the first time he has threatened on a thing like that and frankly we just ignore it."

Less than a year passed when in 1946 Paul Rosenberg notified us of an exceptional painting, finally in his hands, which had never been on the world market. He had tantalized us for some four years but the price was astronomical. Now he had actually bought it and the price came down. Mr. Hanna saw it and it was Cleveland's. It was the Frieze of Dancers by Degas, four dancers seated in their tutu's adjusting their ballet shoes. It was the sublimation of everything Degas meant, of everything that Degas felt in relation to the dance. Its composition, its rhythm, which seemed almost casual in these figures in repose, yet had the evocative quality which expressed the order and yet the spontaneity which is the inner essence of the dance. It was a canvas which had always belonged to Liebermann,

the German painter. It had never left his possession as he had truly treasured it. Only considerably after his death in 1935 had the family reluctantly let it go.

A weather eye had been always on the lookout for a canvas by Van Gogh. There was an Exhibition of Van Gogh in the Museum in 1947 and among the works presented were two variants of the same subject, the Paveurs, representing a street in Arles, painted one in the summer, perhaps it was the spring. The tonality was soft and green, a tone picture in greens which creates a kind of lyric spell. The other was autumn; the trees are now brown, winter is just around the corner. It is powerful and dynamic. It was hard to decide but it was eventually the autumnal picture which was purchased while the other entered finally the Phillips Gallery in Washington. Each had such qualities that it was difficult to make the final decision.

Hanna Fund. A Spanish Primitive

Almost legendary as collector and dealer in the medieval field was Joseph Brummer. Many were the visits made through long years. The Museum would crave an enamel, an ivory, but his prices were so high, that it was almost never possible to buy. If the price was questioned, he always countered, "But you paid such and such amount for a piece in the Guelph Treasure." He loved his things and he would rather keep them than sell them for what he thought was a bargain.

Among the things he showed us and later Mr. Hanna was a splendidly preserved tempera panel, quite large in size, Spanish XIVth Century. It was a symphony in the most delicate of colors, pale rose, pale blue, pale lavender. It was truly so exceptional that we almost went down on our knees to him. It was of no avail. He wasn't selling it. It meant too much to him and he couldn't let it go for any price. Every time we went to New York we went in to see it until finally he did make one promise and that was that he would not

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sell it to any one else. If it was ever sold, Cleveland would without question have the first chance.

Mr. Brummer died and his brother Ernest was told of this promise. He answered, "Yes, I know, my brother told me of that." It was fortunate that he had, as previous to the Sale, which was one of the most important ever held in America, the Metropolitan Museum made one of their greatest purchases, securing many of the outstanding pieces in every field. When the Cleveland Museum bought this picture, the Rubieles Master and it was published in the Bulletin, the Metropolitan was disturbed. Ernest Brummer merely stated, that the piece had been promised to Cleveland.

Fortunately the Metropolitan in their pre-sale purchase had chosen in large measure other things than enamels and at the subsequent sale Cleveland was able to acquire the two finest pieces of enamel for the Wade Collection. They were enamels long coveted. The prices also by good fortune while still high, did not come nearly to the amount which Mr. Brummer had asked during his lifetime. There were two German enamels, one the Martydom of St. Lawrence, Saxon which came from the Hermitage and the other a rare piece from Hildesheim.

Through a listening post word had come in 1949 that Jacob Goldschmidt was considering selling the large early Nude by Corot. Henry and I were not especially enthusiastic about it. Leonard Hanna was. The three of us went to Jacob Goldschmidt's apartment in the Savoy-Plaza and on the way had dropped a word to Mr. Hanna about our feelings. We said that there were two other pictures which interested us far more. He laughed and said that after all you do not go into a private collection to choose what you want to buy. The possible sale of the Corot had been alone indicated.

We arrived at the apartment and Mr. Goldschmidt was cordiality

itself. The Corot was without any question an impressive picture. Perhaps our opinion was wrong, and we were making a mistake. Leonard Hanna meanwhile had been willing to leave the decision open. We looked with ~~the~~ pleasure at the other fine pictures in the collection, standing for a long time before the two superlative Francesco Guardi's which recorded in an unforgettable manner the visit of Pope Pius VI to Venice in 1782.

Later we learned many exact facts about them. Pietro Edwards, then inspector of Fine Arts, by the order of the Government of the Republic of Venice, had commissioned Guardi on the twenty-first of May, 1782, with the task of recording four moments in the sojourn of the Pope in the city of the lagoons. He even indicated precisely what subjects and how they were to be treated. Guardi was paid when the works were completed on December fourteenth of that year. These two subjects in the Goldschmidt Collection were the Pontifical Mass in SS. Giovanni e Paolo and the Pope taking Leave of the Serenissima.

I had seen the two pictures when shown in the Alte Pinacothek in Munich well before World War II. They had left a lasting memory and reseeing them they were more beautiful than ever. How the artist had been able to control the integrity of his entire composition and yet retain the flashing mastery and spontaneity of his brushwork in each of the minutest details. We could see that Leonard Hanna was only moderately impressed. We said our adieux to Mr. Goldschmidt with gratitude. Outside Mr. Hanna said "I'll buy them if you want them even if they are not my favorite kind of a picture." The two pictures after further negotiation through Germain Seligman were presented to the Accessions Committee and were of course purchased. Seeing the Pontifical Mass in SS. Giovanni e Paolo with many other masterpieces in the great Exhibition of Guardi in

Venice in the summer of 1965, one was certain that the Museum's decision had been a proper one.

The other sections of the Museum held Mr. Hanna's interest as well. An exceptional Diorite Torso of a General Amun-Pe-Yom, Ptolomaic Period, 332-30 B.C. presented to the Trustees by Sylvia Wunderlich, able Assistant Curator of Classical Art, who also had charge of the Egyptian Collection was joined in 1949 by eight Limestone Reliefs of the XXVIth Dynasty and in 1951 by eight others from the same tomb. These were climaxed in 1952 by the remarkable XVIIIth century dynasty Head of Amenhotep III. The latter masterpiece was proposed by Sherman E. Lee, now in charge after the regretted resignation of Miss Wunderlich.

1950 was a climactic year. The rhythm of the Museum's development was quickening. With the accessions from Hanna Fund were ever continuing purchases from the other very considerable purchase funds. Yet, what Museum has had the fortune to acquire so many masterpieces in so short a time from one donor? They included the fifty-eight aquatints of the Miserere by George Rouault and the oil Head of Christ by the same master, the Vuillard of the Café Wepler which joined the Jungle of Henri Rousseau-Papa Rousseau, and the Pierre Bonnard, the Desert bought in 1949.

One of the most enchanting canvasses in the Impressionist style, by Berthe Morisot, came in this year 1950 also. Sur La Falaise aux Petites Dalles (Mme. Pontillon, sister of the artist) was brought to our attention by César de Hauke. Mme. Pontillon sits reading on a rug in the midst of a landscape. Her green veil blows to one side flowing from a toque, edged with a broad black band, which sits coquettishly on her piled up hair. An open umbrella, or parasol, ready if the sun should be too strong, lies

reversed on the grass to her left. The black velvet band about her neck, the grey of the open book, ~~her~~ robe of pale white, dotted with tiny flowers form a beautiful contrast to the fresh green of a spring landscape. She is a veritable personification of her time and in the delicacy and felicity of its execution the painting ranks unquestionably as one of the masterpieces by this perhaps the greatest of women painters.

The other acquisitions through ^{Hanna Fund} ^{Old Masters} this year were all old masters, the Lorenzo Lotto, Nobleman on a Terrace which had such a success when later it was shown in 1953 in the Lotto Exhibition in the Ducal Palace in Venice; the Paolo Veronese Annunciation; the Tintoretto, Baptism of Christ, the Rembrandt, Portrait of a Young Student.

The Tintoretto Baptism of Christ is certainly one of the greatest pictures of the artist outside of Venice. It had been acquired early by Arthur Sachs and was finally lent to the Fogg Museum when he moved to Paris. The picture was cleaned successfully in Boston and shortly thereafter Mr. Sachs decided to sell this and his other large pictures. The Tintoretto was placed in the hands of Germain Seligman. The sympathy Arthur Sachs had always felt for Cleveland constrained him to suggest the possibility that Cleveland might be interested. From the moment that the Strogonoff Ivory had been bought almost under his eyes he had understood Cleveland's aims. The purchase was made through Hanna Fund to become one of the glories of the Museum. Friendships and happy relationships thus played a great part in its acquisition.

Relationships between diverse objects have been stressed several times. The small bronze by Jacapo Sansovino is a blood

brother of the figure of St. John in the Tintoretto. At this period Tintoretto was powerfully influenced by the older man who had moved permanently to Venice after the Sack of Rome by the Spanish soldiery in 1527. At one time the Severance bronze was shown beside the vastly larger figure in the painting and the relation was spectacular.

The acquisition of the Rembrandt Portrait of a Young Student is a quite different story. Formerly in the collection of Otto Kahn it was one of the features of his house on Fifth Avenue. The family who inherited the picture had a desire to honor their father in suitable fashion. He had long been President of the Trustees of the Metropolitan Opera and they conceived the idea of selling the Portrait, and presenting the proceeds to the Metropolitan Opera so that they could stage and costume one of the operas to be presented in the coming season. This, of course, was something directly in line with Otto Kahn's ^{major} interest. The picture was entrusted to Knoedler and Mr. Hoentschel brought it to the Museum's attention. Again the feelings of Curator, Director, and Mr. Hanna coincided and the picture was purchased by the Accessions Committee forthwith.

Publicity has its portentous and comical moments.,-the word portentous being used in all three senses given in Webster's Collegiate Dictionary. A joint broadcast was planned to launch the new acquisition. The Cleveland Orchestra and the Museum were to combine in this effort on the night when the Opera opened in New York for the season. It was Rudolf Bing's first season and his first important presentation, the opera being Don Carlos, the production staged and costumed by the purchase of the Cleveland Rembrandt. Mr. Merrill represented the Orchestra. Mr. Francis and I represented the Museum/ Sidney Andorn arranged the program giving me the major

part. It was fortunate as Mr. Merrill retired to the background and never raised his eyes once. Mr. Francis solved his problem by sitting in profile the entire time. I was left to carry brashly on. I had a series of photographs of the Rembrandt, glossy prints. I had been told to bring glossy prints. These I flashed before the camera in such a fashion that they shone and almost blinded the viewers. Only occasionally and then for an instant could they judge what the picture was. It was certainly not one of our most distinguished performances.

Hanna Fund Dutch Painting.

The acquisitions through Hanna Fund continued in 1951 and 1952. Today one reads them more coldly. Yet, as one lists them, they seem incredible. One cannot imagine, however, the effect it had then on Curator, Director, and the general public. We saw a great Museum burst its bonds in a few years. One painting after another brought that department to parity with the collections in the other sections of the Museum.

Lithographs by Vuillard, Limestone Reliefs from Egypt took their place with masters of the greatest importance in the painting field. However, representation was never the important thing and it surely was not so now. The elusive element of quality, something that it is hard to define in words was the criterion.

It was strange that so many fine paintings from the Netherlands appeared on the horizon in so short a time. One does not know the reason why, but they did and the Museum thanks to Hanna Fund, could and did take advantage of the opportunity.

So ~~for~~, successively, three masterpieces became the treasured possession of Cleveland, the Adoration of the Magi by Geertgen Tot Sint-Jans, the St. John by Dirk Bouts and the Music Party by Pieter de Hooch.

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Hanna Fund, Dutch Revival

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Mithographs by Wilfred, Linestone Reliefs from Egypt book.

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The first ^{one was} ~~we are~~, of course fifteenth century and representative of the second generation of the Dutch Masters who made Holland such a centre of culture in that century. How was it that The Geertgen came on the market. Nothing could be more unlikely than the source, an Old Peoples Home. Apparently the picture had been a family possession given to the Home. Whether the family understood the value one does not know. Did they think that it could be sold and thus bring needed money to the institution in which they were interested? Again one can only surmise. All one knows is that eventually the Old Peoples Home sold it to a dealer and through his hands it made its way to Cleveland.

The St. John by Dirk Bouts had a better known and more distinguished provenance. The panel painted in grisaille is a wing of a triptych of which the other parts are in the Alte Pinacothek in Munich. It came from the Collection of the Duke of Anhalt-Dessau. How it was separated from the other panels in Munich or came into the Anhalt-Dessau collection is unknown. Furthermore, the story why and when it was alienated from the Church of St. Lorentius in Cologne for which it was painted, is also a mystery. It came from Rosenberg, and Stiebel.

The anecdote about the Pieter de Hooch is of a quite different sort. David Roell, the distinguished Director of the Rijks Museum in Amsterdam admired the picture greatly when he was in Cleveland and said he would have gladly acquired it for his Museum/ However, amusingly enough, it was not the picture as a whole which aroused his cupidity. As he said "I would give anything in the world to track down that superb cabinet to the right. If I can't get the cabinet, I would take the picture."

Hanna Fund. Georges de La Tour

The source of the Repentant Peter by Georges de la Tour is again

an enhancing story.

one of the strangest. Fashion changes. Works of art which were valued in one period, often disappear in the centuries following. Some, completely disregarded, suddenly acquire special importance with a change of taste or with discoveries that scholarship makes.

Georges de la Tour was a forgotten figure, mentioned for the first time in modern art literature in 1915 by Herman Voss. Again his memory slept until Paul Jamot in 1934-35 in L'Exposition des Peintres de la Réalité en France au XVII Siècle, really resuscitated him. The Exhibition had a great success, and the paintings of George de la Tour were and are sought for everywhere.

His reputation had obviously not been so secure as the following facts reveal. The Repentant Peter had been acquired in some ^{way} ~~many~~ ^{years} ago by Dulwich College near London; but there is no mention of it in any available catalogue or publication of the Gallery. It certainly was not valued highly by the College and yet they thought it worthy to be given ^{as} an expression of esteem, to the Rev. W. Lucas Chafy when he retired as Professor in 1857. There is no written document which proves that, but it was a story familiar to his descendants. An illustration seen by chance, a related picture which one of the family saw in a magazine aroused their curiosity. ^{They had never thought of it as valuable.} The dealer who was called in was immediately interested. It was then recognized for what it was. Further more it turned out to have extraordinary importance in Georges de la Tour oeuvre, for it is signed, George de la Tour pinxit and dated 1645. It proved to be one of the two canvases known to be signed and dated and as the other is early, this late picture is all important in the study of his style. Leonard was as intrigued by the picture as were the Museum authorities and another fine acquisition was made, it came through Mr. Hoentschel of Knoedlers.

St. Hanna Fund Varied Purchases

The Museum and Mr. Hanna were always anxious to represent French Impressionist & Post Impressionist painting more adequately whenever works of sufficient quality appeared on the market. César de Hauke with his sure taste suggested three works, Le Fond d'Hermitage by Camille Pissarro; the Portrait of a Girl by Amadeo Modigliani and a Still Life by Chaim Soutine. The Pissarro is one of the artists most impressive landscapes, a sous-bois, the forest with its undergrowth revealing in the distance the Hermitage half hidden by the trees. When it was lent to the De David a Toulouse-Lautrec Exhibition, Masterpieces of American Collections held in the Orangerie in Paris in 1955, it created a sensation as it was a canvas not generally known and, never publicly exhibited in France.

Meanwhile the Museum was continuing the same policy of acquisitions of quality with its other funds. That is something which must never be lost sight of even under the galvanic acquisitions from Hanna Fund.

These additions from Hanna Fund were to continue for several years even though the Fund was laying aside funds for the new wing. The Madonna and Child by Lippo Memmi, the St. Nicholas by Carlo Crivelli, the Dead Christ with Joseph of Arimathea by Giovanni Giralomo Savoldo were accessioned in 1952. Savoldo born in Brescia in northern Italy, had a style essentially Lombard in its sombreness and introspection but here in this early work it is enriched with the coloristic qualities of Venice. He had come under the influence of Giovanni Bellini and the lyricism of Giorgione. This panel with its clear color and Venetian serenity is at this moment and must be dated around 1525.

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The Hermitage and the French Impressionists

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hung over a door in the Liechtenstein Palace in Vienna. It had made a great impression then even if the varnish had darkened and the light was insufficient. It imposed itself with its dignity and profound feeling.

We saw the picture with Leonard Hanna in William Suhr's studio; Mr. and Mrs. Frederic Mont had asked him to show it to us. The dark room of the Liechtenstein Palace flashed back into my memory. Now the picture had been cleaned. The transparent color sang. The vaporous clouds seemed to lift the scene into a super terrestrial world. The warm red-bloodedness of the figure of Joseph now showed vividly in contrast to the bloodless white of the body of the Dead Christ. The supporting, ruddy, vigorous hand of Joseph beneath the Christ drives home with terrific immediacy the poignancy of the moment.

It was a remarkable picture and a must for Cleveland. I can see Leonard Hanna and Henry Francis sitting before it deeply moved. One feels the overwhelming profundity of the tragic moment and yet somehow the serenity too, of the supreme sacrifice which was not to be in vain.

The same message of profound sadness yet with faith and hope is in the Crucifixion of El Greco acquired the same year. The two pictures are moving affirmations of the message and hope of the Christian faith. How could one fail to be ^{impressed} for it is one of the artists most overwhelming canvases.

Hanna Fund. The Hans Baldung Grien
Other paintings of this year in the modern field were an oil, The Etruscan Vase by Henri Matisse and a large drawing, La Blanchisseuse by Toulouse-Lautrec. However of even greater significance was the old master, The Mass of St. Gregory by Hans Baldung Grien. It had been for years in France, unrecognized and unknown and its appearance and recognition by Dr. Karl Koch was an event in the story of early XVIth century German painting.

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appearance and recognition by Dr. Karl Koch was an event in the story of early XVth century German painting.

When the panel was seen for the first time in Rosenberg and Stiebel's in New York it made a great impression immediately. Its preservation was incredible. The transparent and brilliant color revealed in an extraordinary manner the craftsmanship beneath, it was almost as if it was a calligraphic drawing. All the preliminary sketch was there; it had the crisp freshness which only a drawing gives..Later, when I learned from Dr. Koch who I saw in Munich, something of the history of the picture we wondered that it had come down the centuries in this condition.

Dr. Koch identified the picture precisely and dated it sometime during Baldung's first short visit to Strassburg, about 1510-1511. The figure represents a known person, Erhart Künig, commander of the Johanitterkommende, -the Strassburg Order of St. John. Künig died in 1511. It was in this period in Baldung's production that he developed his most daring realism so clearly visible here.

The vicissitudes of the Order of St. John were many. It is known that the old buildings of the Order were pulled down about 1633 during the Thirty Years War, as they were outside the city walls and undefendable. The Order was given buildings within the city as compensation only fifty years later; what happened in the interim is not known. There is however an Inventory of the existant goods made by the Convent's Custodian in 1741 and in that Inventory The Mass of St. Gregory is mentioned and described exactly.

The traces are lost from this period. The panel was presumably carried off during the French Revolution and apparently remained in France in an obscure place, unvalued and unregarded, until bought by an acute connoisseur and so came shortly thereafter on the market. It was no wonder that its apparition achieved such acclaim when it became known to German scholars and was shown in the Exhibition of

Hans Baldung Grien in Karlsruhe in 1959. Both Mr. Francis and I saw it there although at different times. It had been bought earlier by Hanna Fund in 1952. It was the newest entdeckung, the newest discovery as the German's say in the work of Baldung.

It is amusing too that it was the first masterpiece to travel directly from Cleveland through the Welland Canal and the St. Lawrence River and so to Bremerhaven. Miss Kern, the able Registrar of the Museum personally consigned it to the ship in Cleveland's harbor and she welcomed it home at the same spot at the termination of the Exhibition.

Hanna Fund Durer Drawings

Safe deposit vaults are impersonal, cold, frightening, and quite forbidding. They have a kind of clinical frigidity which is not appealing. One wonders always what is contained in these massed strong boxes arranged in serried lines one above each other, -stocks, bonds, the riches of Golconda without doubt..

Mr. Drey took Mr. Hanna and me to one of those underground treasure halls. Our pedigrees were examined with meticulous exactness. Only then were we permitted to pass through steel doors which clanged shut behind us. What were the mysteries we were to see? They were only a few sheets of paper with scribbles, if one is not too undecorous to call them that, in pen and bistre. It was profoundly right, however, that they were so protected for they were the series of drawings by Dürer from the Lubomirski Collection.

They had survived the vicissitudes of World War II by a series of miracles. H. S. Reitlinger had discovered them in 1927 and published them. They were some twenty-five in number which he had found among the large collection of Prince Henrich Lubomirski formed in the early XIX century, then deposited in the private Lubomirski Museum in Lemberg which formed part of the Ossolinski National

Institute for the study of Polish literature and history. They were also recorded later by Winkler in his monumental work on Durer in 1935-37. The collections in Lemberg were brutally dispersed by the fury and depredations of the Nazi attack on Poland. However these fragile pages were removed in time and were placed in a salt mine where they were found safe and sound after the war, they then were then returned to a lineal descendant of the Lubomirski family, who later sold them. They came on the market and finally to an impersonal safe deposit box in a New York Bank.

How impossible it seemed that these bits of paper, so easily destructible, which could have rotted away in no time at all with any dampness, had come down through four centuries and a half in such condition. It had already been decided from a careful study of photographs by Mr. Francis which were the ones which could interest Cleveland. The study of the originals confirmed the tentative decision..Mr. Hanna gave the word and the wonderful Dead Christ of 1505 and the Ascension of 1910 were sent to Cleveland to be eventually bought with funds supplied by Hanna Fund.

Hanna Fund Purchaser in 1953
The years move on and in 1953, the Mayan Head, discussed with greater length with the other Pre-Colombian accessions, was acquired. The lovely Spring Flowers of Claude Monet, the Sous les Arbres of Vuillard, a charming vision of the Jardin des Tuileries were accessioned in the modern field. Sherman E. Lee's most impressive recommendation was in quite another direction, the Kouros (Youth), Greek of the VI century B.C. Mr. and Mrs. Paul Mallon had brought it to the Museum attention.

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It is now known that the Kouroi were only occasionally images of Apollo and more often funerary or commemorative sculptures mourning or celebrating the death or prowess of youth. The celebration of youth was not new in the world but the appropriate means were. The Greek athlete and warrior was the very core of the cult of youth, and the games, maneuvers, and battles were its proving grounds. For the artist these were the proving grounds for his mastery of the inward spirit and the outward appearance, as manifested in the budding maleness of the nude performers. Kouroi are the nude theme of VI century, female nudeness was not revealed until later This concept in sculptural form is fully expressed in the most notable Classical accession ever made by the Museum, a Kouros

acquired through the generosity of Hanna Fund.

Hanna Fund. Engravings by Duvet

Distinguished in another field is the Apocalypse of Jean Duvet. This group of engravings by the earliest and greatest engraver of the XVI century (1485-after 1556) is bound in Morocco leather with the date 1637 and the initials *E C 8* ^{and date 1637.} Fritz Lugt in the Institute ¹ ~~Niederlandais~~ in Paris has several books with the same binding. The new Book and these others came obviously from the same XVII century collection. There are indications that they might perhaps have come from the personal collection of Rembrandt ^{van Rijn}. The date is after his marriage to Saskia when he was collecting avidly and living in the greatest luxury.

Whatever the truth of this surmise is, the bound copy of Duvet's Apocalypse is a rarity of the first water. Strangely enough two full sets of early proofs have been acquired in the United States in the last years. One is the set from the Duc d'Arenberg purchased by the

Museum of Fine Arts, Boston in 1952. The second is the copy sold in the Rauch Sale in Geneva on March 2--4, 1953 which came through Mr. Zinzer to Cleveland. Again the munificence of Hanna Fund made this possible. There are no muddled impressions, no worn shadows of late printings. They are among the richest productions of the engravers art in absolutely pristine condition.

Duvet worked for ten years from 1546-1556 on the thirty or more plates of the Apocalypse. The frontes piece bears the date 1555, his seventieth year, but it was only published with the text in 1561. The Cleveland copy has the added distinction in addition to the prints bound with the text of having six engravings of the same dimensions and same rounded tops, dedicatory pieces to Henry II as reigning King and patron. These extra prints are excessively rare as very few impressions of them exist.

Mr. Hanna and the Accessions Committee were deeply impressed. My mind went back to a similar meeting of the Committee in 1936 or 1937. Mr. William G. Mather was then President of the Board of Trustees and the Committee met under his chairmanship. The Museum had acquired earlier a single print of the Apocalypse series by Duvet. In this particular meeting the Curator presented effectively another single print for consideration. Mr. Mather turned to me. "What Mr. Francis has said interests me greatly, I had never heard of Duvet before. Is there anything else which you would like to add?" I added merely that he has been a favorite artist of Henry II and that his production had included some profane subjects which had to do with Diane de Poitiers, mistress of Henry II as well as with the series of the Apocalypse of which this was one of the prints. Mr. Mather's risposte was unforgettable. "Humph, Diane de Poitiers would have added quite a fillip to the Apocalypse, wouldn't she?"

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Needless to say the engraving was promptly bought and his bon mot became a treasured incident in the history of the Museum.

^{Hanna Fund The last year}
Mr. Hanna's health began to arouse serious apprehensions as early as 1954. This meant that his personal preoccupations were many. Further than that, Hanna Fund had pledged \$1,500,000 later increased to \$2,000,000 for the Building Fund. When building costs soared he was to add another \$2,000,000 from the same source. Each of these gifts were given with supreme modesty. He wished no section of the building named after him. He wished the money to go into the general funds for the construction so that the new Wing was The Cleveland Museum of Art where the many generous citizens gave according to their ability.

There were, however, a few notable purchases in this year, the Olmec Head and the Olmec Seated Ceramic Figure which have been noted under the Pre-Columbian acquisitions; the wooden Apsaras, a tiny masterpiece of the Japanese VII century which came from the famous Horiyugi Temple; the Master of ~~1419~~ 1419, Florentine. A most remarkable purchase was the full length Portrait of a Genoese Lady by Anthony Van Dyck; the subject cannot be identified with certainty. It is perhaps the most brilliant of all his Genoese portraits, the lady standing with her splendid crimson robe holding by the hand her little girl dressed in deep blue, a dress which falls to the ground, emulating the style which gives her mother such rare distinction. The deep blue color is a foil to the crimson and to the swirl of drapery in the background. It is as if the subjects had come out on one of the aerial balconies which make staircases of baroque Genoa so enchanting. A servant has drawn aside for a moment the heavy hanging and the artist has seen ^{them} there and immortalized them.

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 and the artist has seen there and immortalized them.
 Mr. Hoenesbach of Modena had taken us into his front room on

57th St. to show it. He remarked casually that the Director of one of the larger Museums in America, who shall be nameless, had seen it and remarked, "It's too bad that Van Dyck is out of fashion." How anybody could have made such a remark is unbelievable, for no great work of art such as this, could ever by any chance be out of fashion.

The picture comes from the Collection of J. Pierpont Morgan and hung for years in his house in Princes Gate, London. His granddaughter Mrs. Randolph Burgess, born Helen Hamilton, made a visit later to Cleveland. She was startled when she saw the picture as she had not known that the family had sold it. Then she added a delightful personal story which was a treasured memory of her childhood. She had visited her grandfather in Princes Gate when she was the same age as the little girl in the picture. Every night she would take her grandfathers hand and walk through the house to say goodnight to her favorite friends, the works of art. The little girl in blue never failed to receive her evening greetings. One can visualize the charming tableau; two serious little girls saying their goodnights to each other.

The last purchases were in 1955 and 1957. The small bronze, the Figure of an Athlete, Greek, dating to the third quarter of the XI century B.C. was acquired in the first of these years. It is one of the rarest of objects, a bronze of the golden age of Greek sculpture. The drawing by Fra Bartolommeo was bought in 1957 with money added from the Holden Funds and the five beautiful pieces of Pre-Colombian Gold which he had specially asked John Wise to bring to him. I saw them with him in his apartment in the Hotel Pierre. This was sadly the last time I saw him. Sick as he was it was a joy to see the pleasure he took in beautiful objects. He asked if they could remain

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for a while so that he could really enjoy them. The ~~six~~ fold Screens by Korin were acquired through the Trustees of Hanna Fund in 1958.

He died on October 5th, 1957, having remembered the Museum in the most extraordinary fashion. The purchases now made with his Fund have no longer his personal participation. They, however, will always carry on his vivid and varied interests. He was one of the supremely modest men who wished to serve although he never sought office or special honors for himself. He was the logical choice for President of the Board of Trustees after the death of William G. Mather but he didn't want that. He felt truly honored to be the First Vice President.

He was not present for the groundbreaking ceremonies when G. Garretson Wade, Harold T. Clark and the Director, each furnished with a gilded shovel tried to break ground that was as hard as concrete. Only by jumping on the shovel did I succeed in even making a dent. He was present, however when the foundation stone was laid. He and I were furnished with trowels. He was worried as I was speaking and officiating that I was going to forget to place the documents which I had beside me in the hollowed foundation stone. Vincent Price once said I had a sense of timing. Had I forgotten them? It is a question which will never be answered. In any case it added a light touch to an impressive occasion. The documents were duly placed and the two trowels smoothed the symbolic mortar. He sadly never saw the finished building he had done so much to make possible. His memory, however will always be present in the Museum he loved, together with the spirits of the many other generous donors who in complete unselfishment have served Cleveland so well.

His individual and personal taste was revealed clearly in his

apartment in the Hotel Pierre, with the wonderful series of paintings by Degas, Cezanne Matisse, Picasso, Redon and others, with the two figures of the Pleurants from the Tombs of the Dukes of Burgundy in Dijon which stood on his mantelpiece. He enjoyed them and lived in their company and it was characteristic of his spirit that he wished Clevelanders to have their opportunity to enjoy them in perpetuity after his death.

Donors

The elements which go into the creation of a great museum are many. They concern the works of art which make the Museum what it is. They concern the individual donors who have been associated with it. Their actual relationship was not a static thing. It grew with the years. Several such relationships developed when the plans for the new Wing was under way or when the Museum was building. One came to fruition with a great Bequest in 1962. Another has only recently become a part of the Museum story.

One evening returning from New York, I was sitting in the Club Car of the New York Central train. A gentleman who I did not know moved over beside me, and introduced himself. He said "I know you well by sight but we have never met. My name is Ernest L. Gartner." We had a very pleasant talk in which the Museum naturally played a prominent part. He was interested to know more about it and its policies. It was a relaxed and pleasant conversation. Years passed. I had retired and was in Europe. Sherman E. Lee, my successor as Director, forwarded a letter from Mr. Gartner which had been addressed to me as Director; he had of course acknowledged it gratefully in the meantime. Mr. Gartner stated in this letter that he had set up an Irrevocable Trust in the Wilmington Trust in his name and that of his wife for the benefit of the Cleveland Museum. He had moved away from Cleveland but although living in Wilmington he wished to

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designate this very considerable fund for the benefit of Cleveland. Again a Clevelander showed his profound loyalty to his native city. This graciousness which has recently born fruit well deserved the grateful election of both he and his wife to the Museum's highest class of membership. After his death and the death of his wife, the Museum received the munificent gift of \$1,704,563.

The Fine Arts Garden before the Museum is one of the jewels of Cleveland, a part of the City Parks but maintained by an Endowment given by Mr. and Mrs. John Sherwin; the Museum is also responsible for its administration. It provides a wonderful setting for the Museum, the facade reflecting in the lagoon in the long vista from Euclid Avenue. The swans on this lake which is the central feature of this Garden had provided for many years an unending entertainment to the thousands of visitors. They became truly civic personages, - Philip and Elizabeth as they were called. When they produced six Cygnets, the public, the newspaper photographers watched with concern and anxiety for the moment of their accouchment. A police guard had to be supplied to protect them and give them a little privacy. It was first page news in Cleveland, just as the successive happy events in Buckingham Palace have been world news. All Cleveland hung on the radio for spot announcements. *There was one when they were born.*

Later that fall, there was a Police Ambulance circling the lagoon on the first morning of my return from Europe. Natural anxiety, however, was soon relieved; they were merely bringing home one of the cygnets who had wandered away. They had grown during the summer and their wings had not been clipped. That day the most ambitious of the family, wheeling with his brothers and sisters around the lagoon, had suddenly taken off alone westward over the Epsworth Church and down Chester Avenue. It was early in the morning

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The Fine Arts Garden before the Museum is one of the jewels of Cleveland, a part of the City Parks but maintained by an Endowment given by Mr. and Mrs. John Sherrin; the Museum is also responsible for its administration. It provides a wonderful setting for the Museum, the facade reflecting in the lagoon in the long vista from Euclid Avenue. The awns on this lake which is the central feature of this Garden had provided for many years an unending entertainment to the thousands of visitors. They became truly civic personages, Philip and Elizabeth as they were called. When they produced six Cygnets, the public, the newspaper photographers watched with concern and anxiety for the moment of their accomplishment. A police guard had to be supplied to protect them and give them a little privacy. It was first page news in Cleveland, just as the successive happy events in Buckingham Palace have been world news. All Cleveland hung on the radio for spot announcements. There were no other news items. Later that fall, there was a Police Ambulance circling the lagoon on the first morning of my return from Europe. Natural anxiety, however, was soon relieved; they were merely bringing home one of the cygnets who had wandered away. They had grown during the summer and their wings had not been clipped. That day the most ambitious of the family, wheeling with his brothers and sisters around the lagoon, had suddenly taken off alone westward over the Buxworth Church and down Chester Avenue. It was early in the morning

and a pair of Bon Viveurs from Mansfield, Ohio, had spent the night in bibulous enjoyment. They had been poured into a taxi with instructions to the driver to deliver them at the Bus Terminal. However, what was more likely to them than to have a tired cygnet drop out of the sky on Chester^{Avenue} and taxi to a stop. They were out of the cab in a moment and the wounded cygnet was coralled; only later was it learned that a leg had been broken, in the forced landing. They instructed the chauffeur to drive them directly to the Bus Terminal, intending to take the poor cygnet to Mansfield. Instead he drove them to the Central Police Station. The Police, with admirable acumen, immediately surmized that it was one of the swans from the Fine Arts Garden, and they forthwith returned it in style in the Police Ambulance.

That incident is only a minor detail in the main story. A most unexpected and violent snowstorm struck Cleveland on the late afternoon of Thanksgiving Day, 1950 and the next day the city awoke to four feet of snow. The streets were impassible. Families gathered for Thanksgiving dinner found themselves marooned, and they picknicked and slept on parlor couches and the floor for days. The city was at a standstill for four days.

The lagoon in the Fine Arts Garden had in the meanwhile frozen over. There were Philip and Elizabeth sitting in the snow in the middle of the lagoon. Living in the Wade Park Manor and overlooking the lake and the Museum, one was naturally concerned. They needed food. What was more natural than to put on my skis, go to the Museum, find grain and ski down to feed them? I never realized that I was under the concentrated gaze of all the old ladies in the Wade Park Manor; they had followed every move with their binoculars. Philip and Elizabeth and I became prime news to my amazement. It was a

and a pair of Bon Vivants from Mansfield, Ohio, had spent the night in dubious enjoyment. They had been poured into a taxi with instructions to the driver to deliver them at the Bus Terminal. However, what was more likely to them than to have a blind cyclist drop out of the sky on Chester and taxi to a stop. They were out of the cab in a moment and the wounded cyclist was corralled; only later was it learned that a leg had been broken, in the forced landing. They instructed the chauffeur to drive them directly to the Bus Terminal, intending to take the poor cyclist to Mansfield. Instead he drove them to the Central Police Station. The Police, with admirable swiftness, immediately surmised that it was one of the swans from the Pine Arts Garden, and they forthwith returned it in style in the Police Ambulance.

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first page story in each of the three papers.

When I returned to the Wade Park Manor I circled a car parked below the Epsworth Church. I only saw it at the last moment as its roof was covered with snow. Little did I know that a man was in the car. He was found four days later frozen to death.

Telephones began ringing the moment I was home. Could Philip and Elizabeth be rescued? One of the ladies most exercised was Mrs. Andrew Jennings whose apartment faced the lake. She telephoned that she was afraid that they were frozen in the middle of the lake and couldn't move. I assured her that they were sitting there comfortably in the snow and that moreover swans had no feeling in their legs. Relieved she exclaimed quite touchingly, "Oh I wish I was a swan."

That was the beginning of many conversations about Philip and Elizabeth. Postcards, from Europe, of swans featured in every public park there, continued this very human interest. One day as the new Wing of the Museum was in its initial excavation state, Mrs. Jennings said, "You have never spoken to me about the new Museum building. No one has approached me in any ^{way} about it." I told her that there had not been any public solicitation, that gifts had spontaneously poured in. Furthermore the Trustees were against a general campaign. She asked, however, if a letter could give the details about it. It seemed she might send us \$1,000. Instead the Museum received \$17,900 in IBM stock, the next year year \$20,000 in IBM stock. The third year it was \$25,475 in IBM stock. Philip and Elizabeth should have been elected to one of the higher classes of membership in the Museum for their part in her gifts.

The story, moreover, does not end there. Mrs. Jennings died in 1962 and in her Will she left the Museum one of its largest legacies, the

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Andrew R. and Martha Holden Jennings Endowment Fund with a principal of \$1,889,000, the income from one half to be used for running expenses, the other half for purchases. It was a truly magnificent Bequest, and as objects are acquired in the future from this source, this story should be remembered.

Philip and Elizabeth were sadly and unimaginatively removed from the lagoon later by a nervous lawyer. He feared that they might be a danger to the public. This they could never be. There had never been an incident. They should have been given instead a civic accolade.

This very warm and human story is only another of the many contacts which the Museum has made with life. It is unquestionably one of the reasons why the Museum has entwined itself so deeply into the hearts of the city. So many Clevelanders have participated in its building. It is not a cold, impersonal institution. Friendly, receptive, it opens its doors to all, to all ages, adult and child. It is Cleveland's Museum, and the public has a warm attachment for it, and a justifiable pride in it, for it is they who have made it what it is.

A Bequest of \$1,635,354

Cleveland has been generous indeed with its Museum and it is through these friends who have given so generously in the past or who will give in the future that The Cleveland Museum of Art ranks now as one of the great museums of the world and will continue to grow in importance as its service to Cleveland and its many visitors develops through the years to come.

A prior small incoherent exhibition held in the museum in 1918 resulted in extremely unfortunate confrontations. Mr. Whiting had arrived in Gallery 2 to arrange an exhibition by the Cleveland Society of Artists and to find that the artists who arrived early, had pre-empted the main wall, several others the remaining walls. Mr. Whiting, then Director, called in a Women's Committee of the Cleveland Art Association and they decided for once and all to take such an exhibition out of the hands of the artists and run it for them, not with them.

Mrs. Herman L. Vail and Mrs. Henry Hartwell were the Co-Chairmen of that first exhibition committee of the Cleveland Art Association and there were many sub-committees in charge of the various crafts. Mrs. S. Livingston Hather was without question the most important member of the committee and after the first year when the Art Association withdrew from active participation, she took over the chairmanship until her death in 1930.

The growth of this annual exhibition was spectacular and through the years it has put Cleveland on the map as an art centre. This first exhibition, however, was a very mixed and uneven one, in reality it was only a pathfinder. In it Henry G. Keller won his first major recognition

THE MAY SHOW

The annual Exhibition of Work by Cleveland Artists and ^{Craftsman,} ~~Fractsmen,~~ always called the May Show, came into being in 1919 and I was fortunate to be in charge of it from the beginning. One of the first events after I came to Cleveland on February 1, 1919 was to be my presence at a dinner, the big organizing dinner in the Museum's lobby sponsored jointly by the Museum and the Cleveland Art Association. This launched the project. I remained in charge, one of my most treasured projects until I retired in April, 1958. ~~Dean~~

A prior small incomprehensive exhibition held in the Museum in 1918 resulted in extremely unfortunate confrontations. Mr. Whiting had arrived in Gallery X to arrange an exhibition by the Cleveland Society of Artists ~~and then~~ to find that one artist~~s~~ who arrived early, had pre-empted the main wall, several others the remaining walls. Mr. Whiting, then Director, called in a Woman's Committee of the Cleveland Art Association and they decided for once and all to take such an exhibition out of the hands of the artists and run it for them, not with them.

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by his peers from an out-of-town jury which included George Bellows, Charles Burchfield, a Keller pupil, also won his first award in watercolor, a prelude to his spectacular career.

It was necessary soon to eliminate some of the less important classes - quilts, handpainted china and other items which had given the first exhibition somewhat of the effect of a country fair and to concentrate on the more important sections. However, it was a Cleveland show from the beginning, the exhibitors being limited to those born in Cleveland or living there. If artists such as Charles Burchfield and later Clarence Carter regretfully moved away, they were automatically no longer eligible. This gave the exhibition a characteristically Cleveland quality which was also an important element in its success.

I had been early conscious in my many visits abroad of how the various city or regional museums in Europe honored and exhibited their local artists and as I grew into the Museum in Cleveland, I became more and more certain that it was the duty of a city museum to foster the creative elements of its community by holding such an exhibition, by building a representative collection of local artists, showing their work with their peers, at all times and by developing a public to support them by purchase. I consider the success of this policy to be one of the most creative things that the Museum has done and I am particularly proud that I had a part in that development.

The Cleveland Institute of Art, then called the Cleveland School of Art had been founded early in 1882, and they ~~and the~~ Cleveland Art Association were long the two institutions which fostered the arts. It must be said however, giving them every credit, a little feebly, The Cleveland Museum of Art, opened in 1916, in this exhibition initiated

a program which instead has been carried far. The Art Association has cooperated always and today in another fashion through its yearly purchases it has developed an important lending collection of considerable size and excellence, a seed for further development as it has brought works of art into private homes that might not otherwise have had them and so created new prospective purchasers.

The Museum could and did make purchases in this first exhibition but sales were few indeed. It was decidedly not the fashion to decorate one's home with Cleveland paintings or works of art. How then was it possible to increase the buying public? That was the all-important question because encouragement by purchase or commission has always been at the base of art development. Patrons and patronage are essential in every case.

The Trustees of the Art School were in many cases Trustees of the Art Museum. They were approached discretely and as they were sound business men, it was easy to convince them that it was a complete dead end to pour money into the education of artists and do nothing for them after graduation. The Museum exhibition could complete the circle and provide such an outlet. The work of art might not fit in their homes but each year men such as J.H. Wade bought pictures and gave them to the Public Schools and in some cases to private clubs. Eventually through the efforts of Mrs. S. Livingston Mather, a fashion was set which later made possible the rich development of Cleveland art. Mr. and Mrs. Mather always had a large dinner before the formal opening and later bought in the Exhibition and hung their acquisitions in their home and many of their guests followed suit. Through the years from this nucleus a group of devoted supporters developed. Henry G. Keller, Bill Semmer and later Clarence H. Carter and others found a public that carried them far to national recognition.

As the exhibition developed, the major artists found that their most important^{nt} sales came during the May Show and it was therefore thought right to allow them a sufficient number of entries so that their sales became economically an all-important element in their yearly budget if they had one. They were allowed a maximum of ten entries in all, in various painting classes and the very number and the possibility of sale gave a tremendous creative impetus. Their year's production was thought of in terms of the May Show.

In studying sections other than painting, another method was thought of. There was already a small beginning in Cleveland in pottery, ceramics, sculpture, silver and jewelry and as most of the objects were small in size and comparatively inexpensive, the number of their entries were doubled and they were allowed to present twenty objects. Also in some cases duplicates were available. Because of the power price range this increased greatly the number of potential purchasers which was the Museum's essential purpose. It meant vastly more work for the staff, but that was in itself unimportant if the main cause was forwarded. Another important item in the future success was that an effort was made to keep the prices at a modest level, it being to the artist's interest to sell rather than add another item to the private collections in their studios.

Who could have believed in that first exhibition, to what heights the crafts would rise in the thirties, the forties, the fifties through this Museum promotion. Cleveland became known in the country for the brilliance of its crafts. Recently an Easterner writing about the development of the craft movement in America, came to study largely in storage the many craft objects belonging to the Museum, products of what he called "Cleveland's Craft Renaissance." It is sad that a late

and drastic reduction in the number of entries allowed in every class but particularly in the crafts has slowed the momentum. Many artists do not care to show in the exhibition any more which has unfortunately also been increased to take in artists from all the Western Reserve of Connecticut. In this way it has also lost its local quality and as well some of its prestige.

The choice of judges was also all-important and many of America's important artists served on the Juries, George Bellows, Eugene Speicher, Leon Kroll, Mahonri Young, Edward Hopper, ^{Henry Lee Mote} ~~William M. V. Mote~~, Rockwell Kent, Edward Bruce, John Sloan and others. There was always also someone especially interested in crafts, Henry Hunt Clark, Katherine Hanna, Anna Olmsted. It was found that an artist of the liberal school was fairer to advanced as well as to more ~~more~~ conservative trends than an advanced artist who curiously enough was apt to eliminate the past from which he had come. What was wanted was an exhibition that looked to the future but did not discard the past. These artists served without pay and deserve a worthy tribute to their unselfish devotion to a hard and what must have seemed at times a thankless task.

There were prizes and honorable mentions but no money awards. It was felt that the prizes and mentions going often to not always understood entries would point the way to a wider appreciation and a broader understanding of the newer trends. It is certain that ~~that~~ happened. The ~~the~~ monetary reward of the artists would come from purchases not prizes.

The judging was always done in complete secrecy in these years and the results were kept completely confidential. They only became known to the artists on the day of the opening and what the prizes were, they found out at the evening reception. A corresponding sense of excitement

and tension was built up in both the artists and the public. In order to make that tension more bearable, a special delivery letter was delivered that afternoon to each of whom had an award, saying that they had a first, second, third or honorable mention, but not stating on what entry. So the stimulus of excitement was sustained. It enabled those who had not won an award to approach the exhibition more calmly. They had time perhaps to philosophize and swallow their disappointment by the time they reached the Museum galleries in the evening. ~~ds~~

Furthermore when they arrived they found sold signs on many pictures or works of art bought at the Patrons' Preview in the afternoon. So those who had won prizes were pleased, the artists who had not won prizes and had sold were pleased and the evening was one of happy exhilaration/for the most part.

Another extraordinarily successful scheme, partly a Museum idea but mostly the idea of a Committee of three ladies, Mrs. B. P. Bole, Mrs. Malcolm McBride and Miss Julia Raymond ^d fostered brilliantly the sales. They developed a group called the "Pickles" who became all-important as patrons. Anyone buying an object from the Exhibition automatically became a "Pickle" and was eligible the next ^t year for a personal invitation to the private Preview the afternoon before the formal evening opening. Needless-to-say artists and their families were not allowed to be present at this preview. It became such a resounding success that often a hundred and fifty people seated in order were lined up in the Armor Court awaiting the moment the doors opened. Twenty or more sales people were awaiting the avalanche that descended like a swarm of bees. The result were major sales, the crafts being always nearly sold out. One can still see Mrs. Windsor White, Mrs. Harold Clark and others trying to shoo away prospective buyers as they sought out a sales-person to secure their chosen purchase or purchases.

The crowds, the excitement and the public acceptance in those days were exception^{al}/and the May Show was the high point of the year in Museum attendance. Today it has lost much of the dynamic quality.

However, what was more important and certainly the most important result was the almost magical increase in quality of the objects shown as the years passed. The Museum can be truly proud of its sponsorship. In recent years the considerable increase in private galleries selling Cleveland products, often one man shows, has been another appreciable result of the Museum's vision and encouragement. The May Show is therefore no longer the only opportunity for the artist but it continues as a major feature of the artists year.

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